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# The ART NEWS

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IMPERIAL JADE HANGING VASE

CH'EN LUNG

*This carved fei-t'sui vase of apple green, a replica of the great bronzes of the Chou Dynasty, is mounted on a carved stand of teakwood, boxwood and colored ivory and is in the collection of Edward I. Farmer, Inc.*



# Portraits



"ROCHELLE IN WHITE" by ROBERT BRACKMAN, A.N.A.

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# The ART NEWS

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S. W. Frankel, President

NEW YORK, MAY 25, 1935

## Kansas City Adds To Its Collections In Various Fields

**William Rockhill Nelson Gallery Has Made Recent Purchases of Paintings and Sculptures as Well as Decorative Arts**

KANSAS CITY.—Recent acquisitions in many departments reveal that the William Rockhill Nelson Gallery of Art in Kansas City is steadily going ahead in its policy of building truly representative collections in every field. Each accession, important in itself, is doubly so in relation to the collections as a whole, filling a niche in the historical survey of the development of art. Many schools of painting have received additions to their ranks, notably the French, Italian, Persian and Spanish, while the sculptures include Egyptian, Greek, Gandharan and Cambodian examples.

The Sienese influence is seen in the two wings, now joined into one panel, of an altarpiece of the School of Avignon, dating from the first quarter of the XVth century. A choir of singing and music-playing angels, captivatingly dressed in long flowing robes, glorify the now lost figure or group that made up the central section of the triptych. Surely, only a Madonna and Child in the center could have inspired such an outburst of exalted joy, so typical of the gayety, lightness, and withal, spirituality of the Franco-Sienese School. It is certainly one of the outstanding and most attractive examples of the kind in this country. Purchased from Jacques Seligmann & Company, it was first seen in the Flemish-German Exhibition in Berlin in 1928. At that time Dr. Friedlander placed it in the Avignon School, and other prominent authorities have since agreed with him.

A full-length painting of "St. Lawrence," dated 1638 and attributed to Alonso Cano by Professor Chandler R. Post, forms a beautiful and important addition to the Gallery's excellent Spanish collection. Acquired from A. S. Drey, it is remarkable for the richness of color and the charm of presentation. The strong painting of the young Deacon's surplice is reminiscent of the best of Zurbaran's work, and with a low horizon behind him, the Saint stands out in monumental proportions against a slate gray sky. There is not even a tincture of sentimentality or drama in this full-length figure placed in such subtle relation to the long sweep of sky, against which little leaves and grasses throb up delicately with a touch that is almost Chinese.

Preeminent in a number of old master drawings recently purchased, is a silverpoint by Perugino. The almost nude figure of Christ intended for a "Baptism," resembles a number of similar figures which appear in Perugino's works, and comes closest to the Christ in the Sistine Chapel "Baptism" in which Perugino collaborated with Pintoricchio. Van Marle gives the central figures of Christ and St. John to Perugino, and the rest of the fresco to Pintoricchio. Another possibility is

(Continued on page 4)



PAIR OF TERRA COTTA BOXERS

*These statuettes, which measure 16 1/2 inches in height, have been acquired recently by the William Rockhill Nelson Gallery of Art, Kansas City, from Dr. Jacob Hirsch.*

GREEK, IIND CENTURY B. C.

## ITALIAN ART SHOW OPENED IN PARIS

PARIS.—Nearly five hundred masterpieces of Italian painting, constituting not only the feature of the Paris art season but also one of the greatest exhibitions of its kind ever to be held, opened officially on May 16. Commanded by Mussolini, the state museums of Italy have sent their most prized possessions, which together with the loans secured from Vienna, Budapest, Lisbon, Leningrad, Brussels, Antwerp, Dresden and New York, as well as the Louvre, display the best of Italy's contributions to painting, sculpture and the minor arts. Thus it will be possible for visitors to Paris during June and July to concentrate in that city a viewing of the treasures for which they might well have traversed small Italian towns and the European capitals.

At the Petit Palais five centuries are represented by works ranging from Cimabue to Tiepolo. Of the earlier masters there are examples by Duccio, Lorenzetti and Martini, loaned from Vienna, while from Padua comes the "Crucifixion" of Giotto. One room is devoted chiefly to Botticelli and his followers with "The Birth of Venus" from the Uffizi occupying the most prominent position. Another room has been converted into a virtual *salon d'honneur* and contains some twenty of the Renaissance masterpieces. Among these are Leonardo da Vinci's "Annunciation" and the "Virgin of the Rocks" from the Louvre, Michelangelo's "Holy Family," Giorgione's "Concert," Titian's "Venus of Urbino," Tintoretto's "Susanna and the Elders," several Raphaels and a number of Correggios. Other Giorgiones are the "Judith" from Leningrad, "Young Man" from Budapest, and "The Tempest" from Venice. Bellini's "Pieta," and Mantegna's "St. George" also appear in the paintings.

The familiar bronze wolf suckling Romulus and Remus guards the entrance to the exhibition, while features of the sculpture section are Donatello's

## Mr. J. P. Morgan's Ivory Miniatures In June 24-27 Sale

LONDON.—The sale of the famous collection of ivory painted miniatures from the J. Pierpont Morgan collection will be held at Christie's on June 24, 25, 26 and 27. This dispersal, which has been anticipated by connoisseurs in this field ever since the preliminary announcement of the sale early in March, is certain to be of international importance. Although the illustrated catalogs have not as yet arrived in America, a copy without reproductions is now at the offices of THE ART NEWS and may be consulted upon request. An extensive story on the auction and its major features will appear in our June 8 issue.

"St. John the Evangelist," Verrochio's "David" and Michelangelo's "Slaves" from the Louvre. The Della Robbias are well represented by a selection of the beautiful gilt and painted statues of angels, bambinos and madonnas.

The works of the XIXth and XXth centuries is to be found at the Jeu de Paume. The statues of Castelnova and the paintings of Modigliani, Spadini, de Chirico, de Pisis and Carena appear in this section of the display. Italian embroidery, glassware, jewelry, drawings, engravings and furniture have also been included in the exhibition, making it a marvelous survey of Italian art.

## SAN DIEGO HOLDS IMPORTANT SHOW

SAN DIEGO.—A special exhibition stressing the art developments of the Southwest will open at the Fine Arts Gallery of San Diego on May 29. Staged in conjunction with the California Pacific International Exposition, the exhibition aims to present a resumé of California's contribution to art during the brief eighty-five years of its existence as a State. Starting with the work of Charles Nahl, painter and illustrator of the gold-rush days, and taking cognizance of all subsequent developments such as the establishment of an art society in San Francisco in 1871, the exhibition traces the growth of aesthetic creation and the support thereof down to the present day.

In addition to the paintings and sculpture of California artists, the Gallery's holdings of old masters supplemented by loans from other collections are being placed on view. The same procedure is being followed in the fields of contemporary art and of Oriental art. The graphic arts of the Southwest will fill several galleries, while a specially large section will be set aside for the display of the craftwork of this section of the country. Decorative arts, too, will be finely represented in the form of both ornamental and utilitarian objects. A special room is reserved for the most important San Diego art, while another feature which is being stressed is a children's room filled with art objects of special appeal to the younger generation.

A general art committee has been formed with Julius Wagenheim as its chairman. Reginald Poland, director of the Fine Arts Gallery, heads the executive committee, which numbers among its members Aime B. Titus, curator of Fine Arts; Louise Darby, curator of decoration and installation; Elizabeth Sherman, curator of decorative arts and the children's room.

## Furniture and Art Of Whitelaw Reid Realize \$290,322

**The Dispersal Held at Ophir Hall Attracted Prominent Buyers Who Vied in Active Bidding for the Treasures Offered**

PURCHASE.—The sale of the art collection of the late Mrs. Whitelaw Reid, held on the premises at Ophir Hall last week, brought the spring auction season to a dramatic conclusion. At the end of the five-day dispersal on May 18th, a grand total of \$290,322 was realized and the roster of those who had attended the auction included the names of distinguished collectors and dealers not only from New York City but from a large number of the Eastern states. In addition to the great and varied artistic interest of the works and furniture offered, the very setting and method of conducting the auction contributed greatly to making it an event which will live for a long time in the memory of the public.

The scene was quite fittingly transferred from the formality of the main room at the American-Anderson Galleries to the mansion itself, which in its setting of rolling green lawns and beautiful old trees was an eloquent reminder of a sumptuous American tradition which has all but succumbed to modernity. And so, even at the moment of their imminent scattering into many hands, the treasures of this large collection preserved that charm of association and personality which belong irrevocably to a great house and a great name. Since the sale was for the most part conducted in the magnificent library, paneled in Jacobean oak inset with panels of the old English and Flemish stained glass, the excitement of the bidding was to a certain extent tempered by the impressiveness of the background. It was inevitable that many people should be turned away every day, although each of the five days of the dispersal registered an attendance on an average of more than five hundred people. It was not until the tenth session, which concluded with a "walk around" sale over the entire premises that drama reached its climax, ending with a triumphant procession of vans carrying away the Whitelaw Reid treasures into many and varied collections.

The highest single price paid during the course of the dispersal was \$22,000 given by French & Company for the two magnificent XVIIth century silk-woven Gobelin tapestries, which were a pride of the collection. There was brisk competition for these splendid examples of the weaver's art. Bidding started at \$5,000, rising within a few moments to the final and winning price. Considered by many experts as the finest tapestries to appear at public sale in many years, these great hangings were a part of the "Hunts of Maximilian" series originally ordered for the Palace at Fontainebleau. They were woven in Brussels about 1535 and depict respectively "September: La Chasse au Sanglier" and "April: La Chasse au Faucon."

The second highest figure in the dispersal was registered during the sale

(Continued on page 14)



## The New Facilities Of Brooklyn Museum Approach Completion.

"Plans for the new auditorium which is to replace the one removed by the Works Division to make space for the new entrance hall, are now complete except for final acoustical studies and lighting," according to a report in the Brooklyn Museum Quarterly. "These plans have been prepared by the Museum staff of architects aided by the park department. The auditorium is urgently needed since we are turning away two or three thousand children a week for lack of auditorium facilities. The auditorium will be situated south of the entrance hall at street level. It will have a seating capacity of 2,500 and will provide space for lecture programs, pageants, school work and concerts. The New York State Symphonic Band, Brooklyn Symphony Orchestra and Bronx Symphony Orchestra attract increasing audiences to the Thursday, Saturday and Sunday concerts now held in the sculpture court. The organ recitals by Mr. Bedell are also well attended. The Museum has cooperated with the International Institute of the Y. W. C. A., the Rembrandt Club and other Brooklyn institutions by providing space in the sculpture court for dance and song recitals and other programs, but the inadequacy of the sculpture court for auditorium purposes has prevented the scheduling of many available programs.

"The park department has completed plans for landscaping the Museum grounds. These plans will bring the grounds into harmony with those of the Botanic Gardens which border them on two sides. It is hoped that the landscaping will be started promptly so that the grounds will be ready for the opening of the new entrance and re-arranged galleries.

"All the partition work has now been completed in the new special exhibition galleries, the department of prehistoric and primitive art, the new restaurant and maintenance offices, the department of Oriental art, and the department of mediaeval art. The maintenance department has completed the rebuilding of the photographic department except for some minor details. Two new dark rooms and a retouching room have been provided. The facilities are most modern and include new lighting, plumbing, an improved ventilating system and new cabinets, tables, racks, and shelving. The exhibition space of the first and second floors has been doubled. Progress has



"AN OFFICER OF SHAH AKBAR" DASWANTH, LATE XVI CENTURY

This exquisite miniature has recently been purchased by the William Rockhill Nelson Gallery of Art, Kansas City, from H. Kevorkian.

been made with plastering and painting, but considerable work of this kind remains to be done in some of the galleries. Two galleries on the second floor, one on the sixth and several on the first are already in process of installation. The Works Division of the department of public welfare deserves great credit for the way it has pushed the work. The alteration has been done in a thorough and workmanlike fashion and will give the Brooklyn Museum

as fine a museum plant as there is in the country.

"Attendance at the Central Museum for the year 1934 was 940,191, an increase of 52,313 over the preceding year. Attendance for the first two months of the year 1935 was 147,047. Attendance for last year at the Children's Museum was 653,389, an increase of 20,536 over the preceding year. Attendance for the first two months of 1935 was 80,078."

## Nelson Art Gallery Announces Accessions in Various Fields

(Continued from page 3)

the Perugino "Baptism" in the gallery at Perugia.

A fine group of Persian miniatures purchased from H. Kevorkian add greatly to the representation of Islamic art in the Gallery. Typical of the quality of the selection is a "Portrait of an Officer of Emperor Akbar," painted by Daswanth in the last quarter of the XVIth century. The drawing has a delicacy which is not incompatible with a monumentality of conception so characteristic of the finest Islamic miniature painting. The whole character of the man is indicated in the face with the fewest possible lines, while the drawing of the bulky figure carries throughout a remarkable unity of feeling. The borders, composed of fine Cufic writing interspersed with floral designs, are of great beauty and provide a perfect frame for this highly sophisticated art.

The sculpture collections have been enhanced by several additions of varying importance. Probably the most spectacular of all the acquisitions is a pair of terra-cotta boxers dating from the IIrd century B. C. Students of the prize-ring agree that the naturalism of their fighting stances is amazingly accurate and full of life. Both boxers, one a Gaul and the other a Barbarian, are, of course, southpaws or portsiders or whatever is the "proper" pugilistic term for left-handed prizefighters. The statuettes are in almost perfect condition. The heavy bulging muscles and the dynamic poses betray the typical Hellenistic artist intent on realism and accentuation of muscular form and effective dramatic action. They were found in Centuripe, in Sicily, and have come to the gallery through Dr. Jacob Hirsch. A fine Vth dynasty painted limestone statuette of a "Bread-Maker," purchased from the Brummer Galleries, adds importance to the small nucleus of Egyptian sculpture.

Of interest particularly to student's

of Indian sculpture are two magnificent statues acquired from H. Kevorkian. The first is a slate Gandharan Deity, Ist-IIrd century A. D. While the drapery is in the typical Gandharan parallel folds, it has more classical feeling than most and reveals the underlying form in a convincing manner. All the crispness of carving, the sharp edges and the details have resisted the evidences of time. Only the right arm from above the elbow, a finger from the left hand, a part of the nose and a few other minor details have been lost. The figure stands on a base, on the front of which are carved four small figures on either side of a flanking pillar. Two pilasters of Graeco-Roman origin flank the figures. The features and the expression of the Bodhisattva are marked by a great simplification of which the austerity is relieved by the classical serenity of the slightest of smiles with no hint of archaism. The portion of the torso left uncovered by the drapery which hangs from the left shoulder is fully and surely modeled.

More mystic and spiritual is a VIIth century Cambodian, or Pre-Khmer, statue of the Buddha. Typical of this period of Indian influence are the arching eyebrows, the subtle archaic smile and the full sensuous lips. Form and detail are simplified to an extreme, yet the essential feeling for correct anatomical form and structure is evident, if subordinated, much in the manner of the finest of IVth Dynasty statuary. The figure has lost several parts, but the head and body are intact.

## CECERE AWARDED MEMORIAL PRIZE

The annual Lindsey-Morris Memorial Prize of \$300 for a small work in relief was awarded to Gaetano Cerere by the National Sculpture Society this week. The jury of the exhibition, which was on view at the galleries of the Architectural League until May 25, consisted of Mrs. Gail Sherman Corbett, Anthony de Francisci and John Gregory. About two hundred examples of small reliefs were included in the show.



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## Kunsthau Malméde Shows Old Masters In Summer Exhibit

COLOGNE.—The annual summer exhibition of the Kunsthau Malméde features the display of some of the galleries' most recent acquisitions of works by old masters. A notable feature of the show are some early German examples. Among these a characteristic "Crucifixion" by the Master of St. Leonhard, who worked in Salzburg about 1460, attracts attention because of its strong dramatic accents and lively treatment. The best period of the early Cologne school is to be seen in an outstanding panel by the Master of the Georgs legende, certainly not later in date than 1460, while the "Farewell of the Apostles" by Wolf Traut is marked by delicate coloristic feeling throughout the entire composition. By Ludger Tom Ring the Younger is the "Portrait of a Doctor" depicting a middle aged man standing before a green background. The subject, who gazes out at one seriously with intelligent eyes, is an interesting portrayal of a man who lived in the early days of humanism.

A very fine Joose de Momper is of especial interest to connoisseurs of XVIIth century art. The great importance of this master in the development of Dutch and Flemish landscape painting has only been recognized recently. Influenced at first by the elder Pieter Brueghel, he is one of the most interesting of those artists who led the way from mannered treatment to greater simplicity and closer observation of nature. Of equal importance in the development of the art of small figure painting of the Flemish school is Gillis Mostaert, who is represented by an excellent work. The Flemish born painter, Lucas van Uden, follows with a signed canvas, dated 1647.

Hieronymus Janssens, the last representative before Rubens of the Italianate style in the Netherlands, is seen in a very interesting work entitled "The Egyptian Sybil," while the remarkable feeling for still life of the Netherlandish masters is exemplified by Jan Fyt's "Dog and Bird's Nest." The composition is marked by brilliant draughtsmanship, charming color and strong contrasts of light and shadow.

Dirk Bleker, a rare master of the Haarlem school who worked about 1650, may be studied in the "Singing Quartet." The picture, which is fully signed and dated 1646, reveals a strong plastic sense in the modeling of the tall, heavy bodies. Another phase of Dutch XVIIth century painting is revealed by the "River Scene" of Salomon Ruysdael, showing the Dordrecht waterfront. The light sea fume and the watery sunshine filtering through the cloudy sky are handled in the powerful naturalistic manner of the older Dutch school. By Jan van Goyen there is a beautiful marine.

Interesting works of the Italian school include the delightful "Madonna and Child" by Giovanna di Paolo; "The Freeing of Andromeda" by Pietro Liberi and "Moses Striking the Water from the Rocks" by Andrea Vaccaro, the leading Neapolitan artist of his period.

Also featured in the display are two exceptional Spanish works. One is a monumental Gothic altarpiece on a golden ground, with figures of St. Francis and St. Bernhard painted with great simplicity of form and color. The panel was done in Valencia about 1420. The other is "St. Francis Receiving the Stigmata" by Murillo. In this work



CHIPPENDALE CARD TABLE AND CHAIRS

This beautiful set which was made for a member of the Powell family of Bylands House, Clapton, is now on view at the galleries of M. Harris & Sons, London.

## HARRIS PRESENTS FURNITURE SHOW

LONDON.—Until the end of July, visitors to London, going up St. James's Street past Prunier's to Piccadilly, will be able to call in at No. 61 and see an important exhibition of old furniture arranged by the firm of M. Harris & Sons, to celebrate the Silver Jubilee Year, as well as the sixty-seventh anniversary of the foundation of this well-known business. Some of the choicest pieces from the collection at New Oxford Street have been brought together in the new building, which in itself presents an admirable modern adaptation of XVIIIth century style. The lighting and shape of the rooms lend themselves particularly well to a display of this character. It is a rather common failing in many similar exhibitions to allow a tactful half-light to obscure the color and proportions of a fine piece of antique craftsmanship; here daylight streams in through large windows so that each item can be examined with as much care as if it were in the open. The collections are well fitted to meet this searching test.

Two examples are typical of the good taste and high quality of the exhibits. The first is one of a set of six Hepplewhite chairs in satinwood, with the splat of the back beautifully carved with the Prince of Wales' feathers. It dates circa 1780. The second, which we illustrate in this issue, shows an important and very distinguished set of a card-table and four chairs in mahogany, made for a member of the Powell family at Bylands House, Clapton and acquired directly from the original owner's descendants.

which dates from the master's last period, he reveals himself at the fullness of his powers. There is great spirit in the color harmony which evokes a mood of religious intensity, while the brushwork is notable for its vigor.

## French Paintings Shown in London At Wildenstein's

LONDON.—One of the exhibitions which is attracting great attention here at the moment is the display of paintings by XIXth and XXth century masters which is now on view at the Wildenstein Galleries on Carlos Place. Among the masterpieces which attract especial attention is Corot's "La Toilette," a remarkable expression of that blending of poetry and solidity to be found in the artist's finest figure pieces. Renoir's "Portrait of Mme. Caillebotte," bathed in that iridescent beauty of melting color which the artist was unique in attaining, is also outstanding. By Manet the display includes two examples, "Woman Smoking a Cigarette" and "Woman with Umbrella," both remarkable for their brilliant brushwork. Cézanne, Van Gogh, Monet, Sisley and Delacroix are also to be found in excellent examples.

## A FINE VERMEER IN LONDON SHOW

LONDON.—A "Portrait of a Young Girl" by Jan Vermeer is the central attraction in an exhibition of old masters, mostly of the Dutch School, now being held at the Ver Meer Gallery in Old Bond Street. The picture, with the pearl in ear and touches of blue in the dress, is reminiscent of the "Girl's Head" in Munich and shows the same clarity in the flesh tones and similar brilliance of lighting. A Franz Hals picture of a laughing fisher-boy is painted with characteristic verve; its color scheme, of which the green headdress forms an important part, is particularly happy. A "Portrait of a Lady" by Marc Gheeraerts is a good example of this artist's faculty for presenting rich detail in dress and coiffure with a peculiar lusciousness, and two canvases by Jacob Ochtervelt are excellent specimens of his technique in regard to interiors and their treatment. It is a small but very interesting show.—L. G. S.

## Minneapolis Buys A Small Triptych By Bernardo Daddi

MINNEAPOLIS.—"The last purchase made by the Art Institute from the Ethel Morrison Van Derlip Fund during the lifetime of Mr. Van Derlip was the small triptych of Bernardo Daddi which is now on view in the gallery of Italian paintings," according to an article in the May *Bulletin* of the Minneapolis Institute. "Almost perfectly preserved, the freshness of its gold background and the richness of its decorative detail recall briefly the fact that in point of time Daddi is separated by little from the Byzantines. The recollection is a fleeting one, however, for Daddi was in many respects an independent spirit, and traveled forward rather than back. . . ."

"The Institute's triptych is typical of Daddi's style in the form which he made so popular. It shows little wear, the design on the throne retaining almost perfect clarity. The colors are rich and glowing, and the gold ground is of extraordinary brilliance. The central panel depicts the Virgin enthroned with the Child in Her arms. The deep blue and crimson of Her mantle, edged with a narrow band of embroidery, contrasts strikingly in weight and line with the delicate motives of the throne. Saint Helena and Saint Peter stand to the left of the throne; Saint Catherine and Saint Paul to the right, their slender figures emphasizing the linear qualities of Daddi's composition.

"The left wing depicts 'Saint Francis Receiving the Stigmata,' the right the 'Crucifixion,' and the pinnacles the 'Annunciation.' . . ."

"In many respects the panel bears a striking similarity to other works by Daddi. The drapery of the Virgin's mantle is treated much the same as in a panel depicting the 'Enthronement' in the Academy in Florence, and is even more like that in the Or San Michele panel. The attitude of the Child, standing in His Mother's lap with extended arms, repeats very nearly the attitude of the Child in the central panel of a triptych in the Naples Gallery, while the figure of the Crucified in the right wing is almost identical with that in a panel in the collection of Maitland F. Griggs. In elements of its decorative detail the central panel of the triptych bears some resemblance to Daddi's 'Saint Barbara before the Proconsul.' The design on the back of the throne is similar in treatment but smaller in scale, while the motives around the base of the throne are the same.

"The date of the Institute's triptych has not been ascertained, but it is probable that it represents a work of Daddi's late middle period."



Louis XV gold Snuff Box, with 6 panels of gouache paintings under glass, after Téniers. Maker Jean Ducrollay, Paris, 1757.

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## BOSTON ACQUIRES A GOTHIC STATUE

BOSTON. — To its collection of Gothic sculpture the Museum of Fine Arts has added within recent weeks a polychrome wooden statue of the Virgin. Not a little interest attaches to the fact that it is both signed and dated. An inscription on the back of the figure reads: "Juan de Cordoba painted me A.D. 1475." It will be noted that Juan de Cordoba states that he painted the statue, but it is quite possible that he was the sculptor also.

Very little is known of the artist other than his doubtful claim to fame as the father of the Cordovan painter, Pedro Fernandez. At the opening of the XVth century the Cordovan school of painting had a vitality, due not alone to the Spanish genius, but to a strong Flemish influence. This Flemish strain is apparent in the head of the Museum statue, and in the treatment of the rugged folds of her cloak.

The figure, fashioned of carved walnut wood, is quite large—4 feet, 4 inches in height—and represents the Virgin Mother. She once stood on a crescent moon, the ends of which have been broken off. She wears a long cloak which falls in stiff angular folds over a loose garment gathered at the throat. Her hair is long and is treated in conventional ripples. The whole figure was once gaily painted and gilded, but only traces of the original splendor remain. The robe is blue and red with a wide gold border, ornamented with flowers and scrolls. Traces of a lovely blue, probably the original paint, can be seen in the deep folds. The back of the statue is flat, not an unusual feature, for it seems evident that the Virgin originally stood in a niche. The statue has recently been placed on exhibition in the Gothic Gallery, where it will be permanently installed.

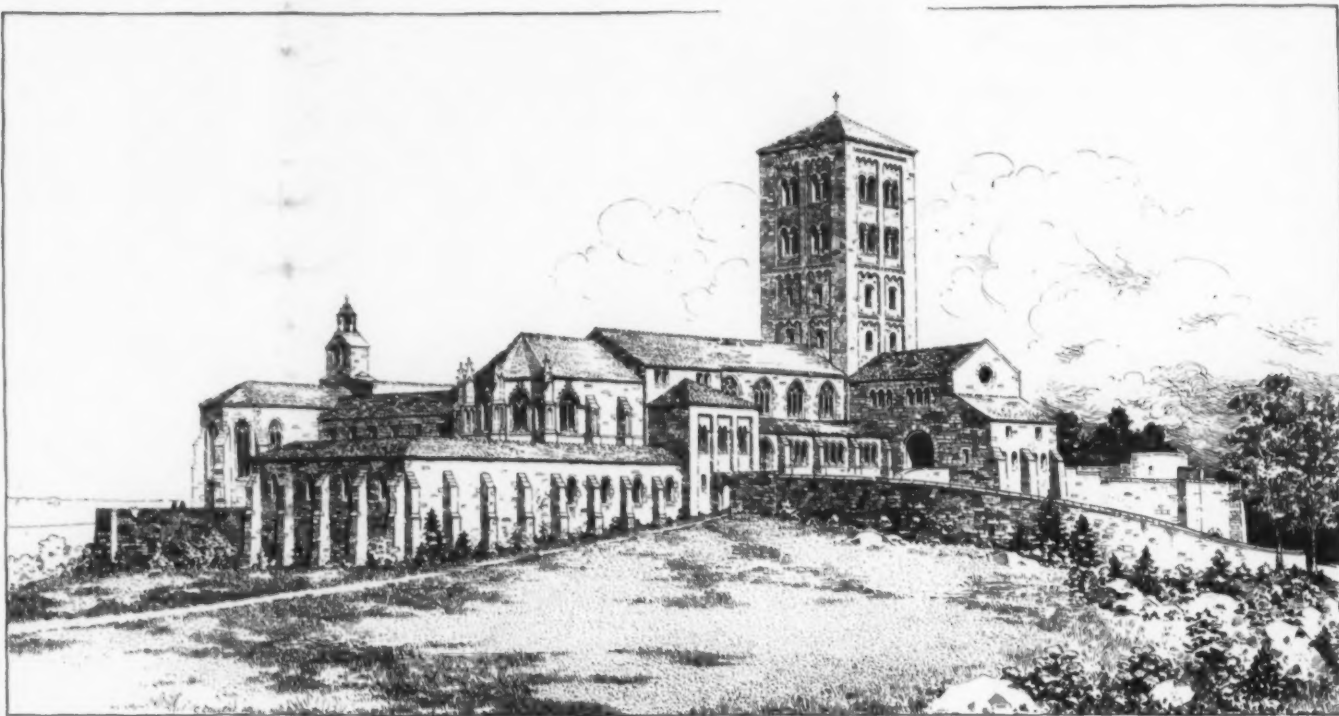
## MODERN MUSEUM SHOWS PRINTING

An Exhibition of European Commercial Printing of Today opened at the Museum of Modern Art on May 23. The material for the exhibition has been assembled from England, France, Italy, Russia, Germany, Switzerland, Czechoslovakia, and Sweden by the L. F. White Company, Inc., with the cooperation of the Bauer Type Foundry and the Continental Type Foundry. Selections from the material to be hung in the exhibition were made by Professor Otto Fuhrmann of New York University, Mr. Gustav Stresow of the Bauer Type Foundry and Miss Ernestine Fantl of the Museum's department of architecture.

## NEW CLOISTERS BUILDING OF THE METROPOLITAN MUSEUM OF ART

*This perspective of the new building from the southeast is reproduced from a drawing by the architect, Charles Collens.*

*(Photograph courtesy of the Metropolitan Museum of Art)*



## The Fogg Museum Reports on Acquisitions and Work of Current Year

CAMBRIDGE.—In its annual report, just published, the Fogg Museum tells of important accessions by bequest, gift and purchase; of its own energetic pursuits in the conservation of paintings and research, in exhibitions, and in field work; its lectures by Laurence Binyon, and other distinguished visitors.

The Annie S. Coburn Bequest is the salient feature of the accessions. It comprises a group of her carefully chosen Impressionist paintings and examples of Persian pottery, with a fund for their maintenance. Among the paintings special mention should be made of a small but fine Renoir, "At the Milliner's"; a sketch portrait by Manet of George Moore; "At the Races" by Degas; "Small Houses at Auvers" by Cézanne; "Augusta," a portrait in oil by Toulouse-Lautrec.

A group of gifts from Mr. Grenville S. Winthrop of New York included a Gallo-Roman sculptured column of the VIth century from Toulouse, and a varied collection of thirty-one plaquettes of the XVth and XVIth centuries. A sum from Mr. John Nicholas Brown completed

his very generous ten year gift for the purchase of photographs. The entire collection now numbers 120,000 items. From the Hélène and Cécile Rubel Family Foundation and Mr. C. Adrian Rubel were received sums to create an Asiatic Art Research Fund and Bureau.

By purchase the Museum acquired a Spanish XVth century panel by Luis Borrassá, "St. John and St. Barbara," ten etchings by Canaletto, thus completing the set of his prints, and recent watercolors and drawings by Hopper, Sheeler and Burchfield.

The Museum's department of conservation and technical research investigated and published many chemical problems connected with paintings and bronzes. It continued to edit the magazine, *Technical Studies in the Fine Arts*. Accessory work in restoration involved the transference and reconstruction of a large Chinese wall painting at the Royal Ontario Museum of Archeology in Toronto.

Among the more unusual loan exhibitions, which attracted attention from scholars, collectors or dealers were:

Graeco-Buddhist Art; a series on French Drawings and Prints of the XVth, XVIIth, XVIIIth, XIXth and XXth Centuries; English Watercolors of the XVIIIth and XIXth Centuries; Oceanic and African Sculpture, lent by the Peabody Museum of Archeology.

These last two were arranged in connection with the work of Professor Paul J. Sachs' course, "Museum Work and Problems." Much public interest and a large number of visitors were attracted by the sculpture of British champion animals by Herbert C. Haseltine, lent by the Field Museum of Chicago. A collection of rare Byzantine coins and seals was placed on loan by Mr. Thomas Whittemore. A small group of ivory carvings, the share of joint excavations in Samaria, aroused unusual interest as being fragments of the famous ivory palace of Ahab and Jezebel.

Archeological work in Persia, in cooperation with the British Museum, was completed in May, 1934, under the direction of Sir Aurel Stein, Honorary Fellow of the Fogg Museum for Research in Asia. Investigations were

pursued also in Jugo-Slavia, in cooperation with the University of Pennsylvania. The main object was to trace prehistoric ethnic movements from Asia into Europe, but an accessory discovery of a Roman road and forts built by the Emperor Trajan in the IIrd century, proved of great interest.

Public lectures and brief courses were given by eleven visiting speakers and by seven from Harvard University. Mr. Laurence Binyon, English scholar and author, lately of the British Museum, held the Norton Professorship founded by C. Chauncey Stillman in 1928. In addition to the Norton Lectures on Oriental art, he delivered two series for the Museum on Blake and on English watercolors.—R. G.

## COLUMBIA OFFERS FORTY COURSES

Forty courses in fine arts and fine arts education have been announced for the thirty-sixth Columbia University Summer Session, which begins July 8 and continues until August 16. Instruction will be given in nearly every phase of art, including structure, design, drawing, painting, the history of the fine arts and modern architecture.

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## SPRING ACADEMY SHOWS SHRINKAGE

LONDON.—When one has attended the Academy press-shows over a considerable number of years, one is conscious of the fact that although all partake of an academic similarity, yet in some subtle fashion each possesses its own individuality. There have been years of ambitions, sometimes not too imperfectly realized, sometimes sadly missed; there have been years of individual triumphs; years of profane or scandalous publicity; years of the provocative problem picture or of some brilliant piece of portraiture. This spring one comes away from Burlington House, depressed by a sense of smallness and of shrinkage. It is a display of small canvases and of small achievements. Whether the one is the direct outcome and effect of the other, it is difficult to say. Owing, no doubt, to the progressive reduction of wall space within the British home, canvases have had to reduce themselves accordingly. The great artist knows, of course, how to produce within a small area the impression of space. But the less great are inclined to find limitation of area limiting in other ways as well, and the array of small pictures not alone gives the walls a look of fussiness and overcrowding but actually brings about an impression of insignificance and want of distinction.

Some days before the Academy opened its doors we had the squabble over the two pictures by the Academy Associate, Stanley Spencer, which were rejected by the hanging committee. Mr. Spencer claimed the immediate return of the remaining three canvases which had been accepted and the request was refused in accordance with the Academy by-laws. The result has been that the Academy stuck to its guns, and the two rejected works have been put on show at the Tooth Galleries in Bond Street.

In fairness to the Academy it must be admitted that three examples of this artist's very debatable work are surely sufficient for any one show, even though for some obscure reason the five may be regarded as forming one series. The connection between them is not obvious. But then Mr. Spencer's symbolism is invariably of a very confused and confusing order, although at times he can paint in an extremely decorative and interesting manner.

One is conscious of some bad blanks, left by artists who in former years could be counted upon for a certain degree of liveliness in paint. I missed greatly any portraits by James Gunn, who in his time has been responsible for some striking and very sound work. I felt the gap left by Orpen, Ricketts and Brangwyn, the last of whom is undoubtedly engaged on work unsuitable for display in a show of this nature. Charles Shannon does not exhibit nowadays, and thereby we miss a touch, like that of the late Charles Sims, which at one time made for distinction.

But happily, we still have Walter Sickert with us, or rather, Richard Sickert, as he now elects to be called. If there is a "picture of the year," it is his portrait of Lord Castlerosse, a supremely confident and competent piece of work. Its post-impressionist technique leaves details to be filled in by the imagination, but, nevertheless, all is there. Anything less academic than the painting and the lighting of the canvas could not well be imagined, but inseparable from it is the personality of the sitter, "in his habit as he lives." In the next room is Sickert's diploma work, which according to rule must be deposited on election as an Academician. It is one of those studies of architecture in which the artist is at his best, a picture of Santa Maria della Salute, Venice, very mellow in key and suggesting in some subtle way just that emotion which is aroused at the sight of the church itself.

No Academy is complete without its picture of one or other of the Royal Family. This year it is a picture of His Majesty, King George, by Sir Arthur Cope, which is hung in the place of honor in the third gallery. It was executed some seven years ago, before the King's serious illness. More care has been given to the painting of the face than to the portrayal of the handsome robes of state, which in every royal portrait occupy so large a part of the composition. That these should have been treated in impressionistic fashion would have been quite permissible. But such has not been the case and there is a stiffness about them which is unpleasant.

Amongst the work that stands out in this rather unobtrusive collection is the portraiture of Gerald Brockhurst, who has a curious faculty for blending the



"MAGDA"

By WALTER PACH

Included in the exhibition of the artist's work now current at the Knoedler Galleries.

## BINNS EXHIBIT AT METROPOLITAN

A memorial exhibition of the work of Charles F. Binns, the well-known American potter, is being held at the Metropolitan Museum until June 9. The following passages from the article by C. Louise Avery in the current *Bulletin*, give an interesting resumé of Professor Binns' distinctive contributions to the field:

"Whenever opportunity offered, Professor Binns devoted himself to experiments in the exacting field of high-fired stoneware, a medium he found particularly congenial. As he himself expressed it, the stoneware body is 'substantial and masculine as that of porcelain is delicate and feminine. The high temperature employed makes it possible to obtain interesting effects from certain rare oxides which do not function at the lower fire used for faience and while the coloring oxides available are very few in number they can be combined in almost endless variety.' That it is extremely difficult to obtain satisfactory results when firing at such temperatures only increased Professor Binns' zeal. . . .

"All of the pieces were made on the potter's wheel and are notable for the care and precision with which they are finished. They reflect a high regard for the material, consequently there is never an ostentatious or trick performance. The shapes are simple and vigorous, as befits stoneware, and frequently show the influence of classical and Chinese models. Their chief interest lies in the finished workmanship and in the glazes." . . .

medieval with the modern, combining the decorative detail of a disciple of Holbein with the frank outlook of today. There is an extraordinarily striking study in the sculpturesque by Meredith Frampton, in which every fold of the dress, every curve in the accessories is treated in such three-dimensional formality as to suggest the plastic side of art . . . yet instinct with life and character. There is decorative work by Philip Connard, a good presentation portrait by Frederick Elwell, and sporting scenes by Munnings.—L. G. S.

## GRAND CENTRAL HONORS FOUNDER

One hundred leading painters and sculptor members of the Grand Central Art Galleries, Inc., gave a surprise dinner on May 16 to Mr. Walter L. Clark, founder and president of the Grand Central Art Galleries, in their own Galleries located at 15 Vanderbilt Avenue. The committee consisting of Eugene Savage, chairman; Edmund Greacen, John C. Johansen, Ernest Peixotto and Adolph Weinman, have been working secretly for the past three weeks organizing this dinner as a tribute to Mr. Clark upon the twelfth anniversary of the founding of the Grand Central Art Galleries.

The dinner was held in the large Sargent Gallery and the artists themselves furnished the entertainment for the evening. Miss Brenda Putnam, noted sculptor and daughter of the librarian of the Congressional Library in Washington, performed at the piano. John F. Carlsen, well-known American painter of Woodstock, sang solos accompanied by Porter Steele, and also directed in the choral singing. F. Luis Mora entertained with his many character sketches. Many rose to speak, offering their tributes to Mr. Clark.

Several of the trustees and former trustees of the Galleries were present and added their word of appreciation. These included: Mr. Wm. Farish, treasurer and secretary of the Galleries and chairman of the Standard Oil Company of New Jersey; William Church Osborn, prominent New York lawyer and philanthropist; Henry J. Fuller, well-known financier. Also present were Edwin S. Barrie, manager and director of the Galleries, and Mr. Edmund Greacen, whose original idea it was to found the Galleries such as these. Mr. Greacen told of his early association with Mr. Clark and of his pride in the growth of the Galleries.

Among the painters and sculptors present were: Hobart Nichols, John C. Johansen, Malvina Hoffman, Ivan G. Olinsky, George Elmer Brown, C. Paul Jennewein, Carl Wuermer, Bruce Crane, Vittore Salvatore, Mario Korbel, Anna Fisher, Helen Holt Hawley, Karl Anderson, Albert Groll, Gaetano Cecere, Attilio Piccirilli, Arthur W. Woelfle and many others.

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## Denver Director Reports Activity For the Past Year

DENVER.—Following the custom of the past several years, the annual report of the director of the Art Museum is made available in a recent issue of the *Denver Rocky Mountain News* so the general public may be acquainted with the work of the Museum. The activities are briefly summarized from May 1, 1934, to March 1, 1935. It combines executive and curatorial duties, such as arranging exhibitions, supervising their installation and supervising, as well as furnishing publicity for museum activities.

At the time of the last annual meeting, the director informed members of the museum that due to curtailment of funds it was necessary to keep the galleries in the City and County Building open on a half-time basis only. Since the first of the year, however, due to a slightly increased appropriation, we have been able to reopen the galleries on a full-time schedule with a consequent increase in attendance. However, because the galleries were on this somewhat irregular basis during the past ten months, a direct comparison of attendance figures cannot be made. For Chappell House there were 38,421 visitors; at the City and County Building, 20,161; making a grand total of 58,582 during the ten months. By direct observation I have noticed the character of the attendance is much more stable than in former years—organizations of civic importance are more and more anxious to make use of the galleries, and I feel that the educational quality of the Museum as an institution has risen during the past few months.

In addition to the several changes and new appointments made on the staff at the beginning of this year, and already made public, Mrs. Effie Vesey and Dean Babcock have been appointed research associates in Chinese art and in prints, respectively. We have continued our close co-operation with the fine arts department of the Denver Public Library, helping to popularize the use of art books and reproductions of painting by using their visual material in connection with talks given before schools and women's clubs. We have also given considerable assistance through the co-operation of the library to various study clubs in helping them build their art educational programs.

Other co-operative activities with various organizations include the assembling, arrangement and circulation of various exhibitions, both of reproductions and of original paintings, in the city and various towns outside of Denver. We furnish Denver University with exhibitions at the School of Librarianship and the Mary Reed Library. We have worked with Mrs. Caroline Tower, art chairman of the Colorado Federation of Women's Clubs, to circulate exhibitions in the state.

One of the most important activities is the Museum's maintenance of a weekly art page every Sunday in *The Denver Rocky Mountain News*, which is made up of three articles, two of which are contributed by staff members. The third, covering the programs of the weekly Moment Musicale and the Sunday afternoon program of the Denver String Quartet at Chappell House, is written by Marian Edman Johnston. Although numerous articles are contributed during the course of the year by the Indian art department, most of them are written by the director and his assistants. Another activity which has been maintained for the past several years, and which has done much to publicize the exhibitions and work of the Museum, is the monthly radio announcement prepared and given the first Sunday of each month over station KLZ, which donates the time. Recently, Mr. Bartlett and myself have engaged in further radio activity with the rebroadcast over station KOA of the second series of the "Art in America" program.—DONALD J. BEAR.



PORTRAIT

By HASHIGUCHI GOYO

Included in the exhibition of modern Japanese prints now on view at the Yamanaka Galleries.

## PARIS LETTER

By Marcel Zahar

The remarkable collection of portrait busts by Mademoiselle Guitou Knoop, now being exhibited at the Galerie Vignon, furnishes a striking illustration of the extent to which a portraitist of genuine creative talent interprets the personalities of others in the light of his own temperament, giving, as it were, a family likeness to all his models. When such an artist places himself in front of a motif, with a view to rendering it in terms of form and color, his attitude is in many respects akin to that of an interviewer or reporter. But the comment of the artist is of a peculiar kind. The subject (this is as true of landscapes as of faces) answers no questions; the interview is wordless.

The more original an artist and the more copious his subconscious source of inspiration, the more he will tend to recast his data, the raw material, in the mold of his own personality. The great artist is not necessarily a good psychologist; in fact, the qualities of each seem to me in definite opposition. A scrupulous psychologist disregards his personal emotions in the interests of scientific truth, whereas the artist willingly gives rein to a "fine frenzy," trusting to intuition and the fervor of imagination. This is, I think, a reason, and a justification, for the "family likeness," mentioned above, between the productions of our best portrait painters. And when, as happens not infrequently, the temperaments of the artist and his sitter are in natural harmony, and the former has the technical ability to express his intuition in appropriate terms, there ensues a perfect portrait. Viewed from this angle, several of the works exhibited by Mlle. Knoop meet these requirements.

Many of the leading figures in the Parisian scene, poets, society ladies, financiers and diplomats, are here portrayed; amongst them are M. Pierre de Margerie (the Ambassador), Léon-Paul Fargue (the poet), Mesdames Baratier de Rey, Pierre Merillon, Lally Vagliano, L. Lelong, Nicole de Rothschild, Baron Henri de Rothschild and Baron Guy de Rothschild. The common trait of all these portraits is their air of pensiveness, touched with a trace of melancholy. Without detriment to likeness, with subtle and eclectic craftsmanship, the artist has portrayed her

models in a mood responsive to her own.

Mlle. Marianne Clouzot's paintings, now on view at the Galerie Charpentier, are masterpieces of juvenile vivacity and exuberance, paeans to the glory of the open air. This artist celebrates the joys of camping parties and mountaineering, and she creates a series of pastorals in color where the leading rôles are played by graceful adolescents. Mlle. Clouzot is by general assent, and justly, given a high place in the ranks of modern "pastoral" painters.

Mme. Wrede tells us at the Galerie Vignon of "La Grèce que j'aime." M. André Maurois, who also is a lover of Greece and admires this painter's vision of it, has contributed a preface to the catalog. There are some admirable views of the Ionian islands, sun-scorched but grandiose, their rugged outlines bathed in a pale, clear light, dotted with whitewashed buildings. The atmosphere is one of Utopian calm. We seem transported to a corner of the Happy Isles, far from the stress and tumult of modern life. I venture to suspect that a sojourn in these parts may well be less idyllic than the impression given by these pictures. Life is hard in the Ionian islands, food supplies are meager, and the insects no less aggressive than ubiquitous. Be this as it may, the sincere and original emotion that has inspired these gouaches is not to be denied, and it may be doubted if any artist has rendered better than Mme. Wrede the glamor of the Isles of Greece.

In a previous letter I mentioned the work of Kleofas Bogaili, regretting that the canvases of this highly original artist were too often relegated to the obscurer corners of our Salons, where they were snowed under by the plethora of mediocrities. It is gratifying to report that an exhibition of his works is now being held at the Billiet Gallery. Bogaili is original to the point of eccentricity. He has a rich vein of humor, his talent lying midway between that of the studio painter and the caricaturist. But his work is more than mere caricature; it has depth and vision.

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## EXHIBITIONS IN NEW YORK

### WALTER PACH

#### Knoedler Galleries

In a lifetime crowded with pioneer work for art—the sponsoring of “foreign” and therefore reprehensible artists, lecturing, translating, writing—work already crowned by great achievement, there has yet been time for Walter Pach to be a practicing painter. Of this phase of his many-sided activity it is possible to judge from the current exhibition of his work at the Knoedler Galleries, in which the mural recently completed for the College of the City of New York is the feature. Time alone can prove the relative values of Mr. Pach's multiple services to art; at the moment it would seem as though the enduring fame would come from those many projects so enthusiastically undertaken and so untiringly performed. Not the least of these is the stupendous work of translating Elie Faure's *History of Art*.

As an artist, Mr. Pach, like many others, is at his best in the smaller works, such as the watercolors. Among the landscapes on view, “Westport Woods,” from the collection of Mr. and Mrs. Arthur L. Strasser, “The Thicket,” “From A Window” and “Central Park” glow with a fine intensity, in which a blue-green and mauve predominate. The studies of animals, “The Fox,” “The Leopard,” and “The Cat,” reveal a great sensitiveness, allied with a highly sophisticated use of color and design.

The mural, named after the motto of the College, “Respicere-Adspice-Prospice,” is, however, more ambitious than it is successful. Little of life flows into the vast allegorical structure, linking the past in the form of soldiers leaving the old college for the Civil War, and other historical events, with the vision of the future arising to salute the freeing of the white man by education. “The central panel,” according to the catalog, “depicts the city, through its college, giving its hand to youth with one hand and, with the other, receiving from its graduates the harvest it has sown, in the form of learning, prosperity, the arts, law, science and architecture. The American Museum of Natural History and the Metropolitan Museum of Art, both maintained in part by the city, carry out into the life of New York the teachings of the college.”

A number of portraits, some executed in fresco, pay tribute to the memory of those French artists whose fame in this country Mr. Pach was among the first to recognize and promote.—L. E.

### PAUL GILL

#### Ferargil Galleries

The watercolors of Paul Gill at the Ferargil Galleries set forth some pretty forceful commentaries. In an age when the literature of periodicals is dominated, as a recent article in the *New Yorker* pointed out, by the word “perhaps,” this is sufficiently surprising to attract attention. The emphatic use of blue, black and gray-green in “The Wharf,” silhouetted as it were against the white page, has an imaginative quality akin to magic. No less definite are the vivid blues and reds in “Drawing Water,” while in “The Barge” the elimination of unnecessary detail is uncompromisingly carried through. As the critics love to say, “a man worth watching.”—L. E.

### WATERCOLORS BY ETCHERS

#### GEORGE WRIGHT

#### Grand Central Galleries

As if to compensate for a long and steady devotion to the severities of black and white, etchers seem to revel in brilliant color once they turn to a medium which encourages it. Thus, as one enters the room at the Grand Central Art Galleries where a group of watercolors by American artists, who have won their spurs in the field of etching, are now on exhibition, the effect is fairly dazzling. Martin Lewis outshines his contemporaries in the intensity of his blues and greens and in such subjects as “Evening—Tokyo” achieves a luminosity and depth of tone that is impressive. This particular sheet is effective, too, in its delicate pattern of trees and that sense of arrested attention in the figures which serves to echo the atmospheric note of calm. A number of watercolors by Levon West are lower in key but more dramatic in action, ranging in subject from chilled citizens plodding through a New York blizzard to the swift rhythmic swing of the dancers in “Carioca.” Roland Clark transfers his subtlety of shading in etching to his work in watercolor. As might be anticipated those subjects which have been treated on the copper plate furnish material for the artists' excursions into the watercolor realm. So we have Wayne Davis's meticulous airplanes and Wolcske's equally meticulous snow scenes, Soderberg's marines and Ogden Pleissner's fishing scenes. Grant Reynard, Warren Davis, Schladach, John Costigan and Bruestle are also represented.

A small exhibition of watercolors and colored etchings by George Wright brings to public attention some gay pictorial scenes of rural and coast villages. Composed on a small scale and replete with realistic detail, these little subjects have a quiet charm which is frequently heightened by a gently humorous slant.—J. R.

### WATERCOLORS AND PASTELS

#### Macbeth Gallery

Selected paintings by a wide group of artists now on view at the Macbeth Gallery offer a pleasing variety of subject matter and treatment. One notices immediately Barnard Lindt's feeling for ink wash in his “Weston, Vermont,” and in the “Fair Wind” of Arthur B. Davis the poetry of misty blue sky and white sail. Gertrude Schweitzer is present in two examples, the “Peasant Women and Baby” being remarkable for the delicacy of the sentiment expressed in delightful light-colored wash. The gaiety of Maurice Prendergast's “Le Treport,” the feeling for phantasy and the light touch in the “Mountain Gossip in the Great Smokies” of Harrison Cady; the old-fashioned charm of Childe Hassam's “Winter—Columbus Circle” and the dreamy mysticism of “Bass Fishing, Florida” of Winslow Homer, are agreeable accents in a show comprising among others, such names as Robert Blum, Frank W. Benson, George Pearce Ennis, Robert Henri, George Luks, J. H. Twachtman and Robert Brackman.—L. E.

### GROUP SHOW

#### Valentine Gallery

At the Valentine Galleries there is a carefully selected assemblage of some three paintings by each of the American artists now associated with this center. Ellshemius and John Kane are naturally to the fore with characteristic works, among which we may mention the former's “Central Park West” and “Mt. Mercy Academy” by the latter. In addition to two canvases, “Boy” and “Bouquet” by Leon Hartl, this artist is also represented by a study entitled “Central Park” done for one of the murals now being executed at Greenpoint Hospital under the Works Division of the Emergency Relief Bureau, directed by the College Art Association. Two flower pieces of Joseph Stella, three paintings by Raphael Soyer, “Yellow Roses” of Adelaide de Groot and John Koch's “Evening on the Terrace” give some indication of the scope of the exhibition.—L. E.

### \$100 SHOW

#### Downtown Gallery

The annual hundred dollar exhibition at the Downtown Gallery makes a fine showing and has already scored a marked success. On the opening day no less than fifteen canvases had changed hands by five o'clock. Those on view comprised, in general, recent work by the group of artists commonly associated with the Downtown Gallery, usually of a small size, but not for that reason less good. One was not surprised to find a watercolor of Zorach, “The Lonely Pine,” executed with his customary mastery of running wash, nor a peculiarly intense landscape by Kuniyoshi in which earth, trees and sky seemed welded into one. Anne Goldthwaite's “Getting Up,” although curious in color, revealed a fine relaxation in the upward stretch of the arms which is continued throughout the whole of the figure. “Horses,” by Bouche, renders a carefully acknowledged tribute to de Chirico, being at the same time remarkable for the artist's curious sense of style. Alexander Brook's “La Primadonna,” in which a little girl stands facing the audience with eyes transfixed, has a quality of directness and an agreeable depth which definitely distinguish this as among the artist's finer work.

An undeniable charm characterizes a small painting of Cikovsky, “From the Capitol, St. Paul,” and Ernest Fiene's “Roxbury Village.” The many admirers of Pascin and Glenn Coleman are sure to find something in the exhibition to appeal. “In Florida,” by the former, and Coleman's original sketch of Angelo's Place attracted our attention. As to humor, Peggy Bacon and Marguerite Zorach do not fail us, Peggy Bacon's fat lady disconcerted by the presence of numerous nudes with carefully moulded bosoms being well-known to exhibition-goers. Marguerite Zorach's telling if hardly lifelike epitome of “Eva Gauthier & Henry McBride at Rossin's Musicale,” which we reproduce, provides something new in this field.

In the sculpture, one notices with pleasure “Fragment” by Duncan Ferguson, two studies of a seal by Reuben Nakian and Zorach's bas relief, “Music.”—L. E.

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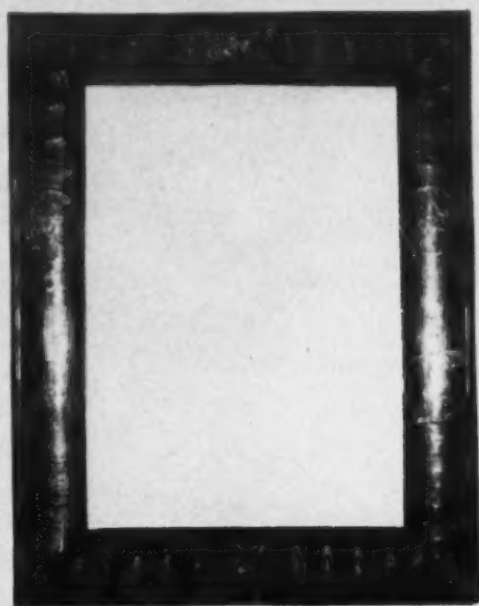
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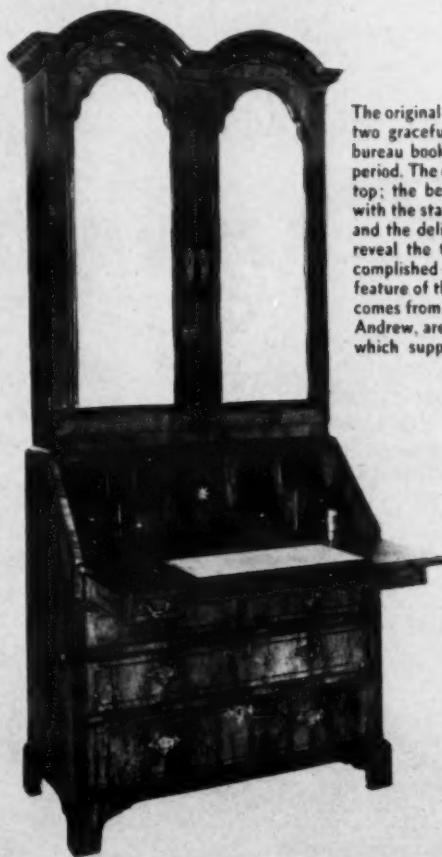
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Mirrors ever epitomize in a fascinating manner the life and psychology of their epoch. Dating from circa 1710, this handsome Queen Anne specimen from the collection of Charles of London relies almost entirely upon the beauty of the oyster shell veneer for its effectiveness. The width and richness of such a frame, broken only by circular inlays, heightens its decorative effectiveness. Mirrors of this type beautifully reflect the rich colors and forms of the furniture in a fine period room.



A design emphasizing the severely rectangular dictates the style of this Queen Anne bureau bookcase from the collection of Lenygon & Morant. The very rich grain of the wood is so exquisitely matched in pattern that the piece attains richness, without the aid of inlay or carved decoration. The mirror doors, the brass key plates and the pigeon holes of the interior are all nicely calculated in their design to enhance the architectural character of this handsome and useful piece.



The original mirror glass decorates the two gracefully paneled doors of this bureau bookcase of the Queen Anne period. The double arched and beveled top; the beautifully finished interior with the star inlay in the center door, and the delicately framed drawers all reveal the technique of a highly accomplished cabinet maker. An unusual feature of this handsome piece, which comes from the collection of Stair and Andrew, are the slides in drawer form which support the fall front of the desk.



Lightness of form and grace of line characterize this Queen Anne silver table in lustrous walnut. Seen at the galleries of Arthur Ackermann, this piece has a solid gallery top with raised and flared corners. The very slender legs taper with extreme delicacy to the pad feet, giving the table an aristocratic distinction of design that is heightened by the absence of carving. With all its delicacy, the piece is still admirably suited to the weight of the richly wrought silver of the period.

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This beautiful specimen is one of a set of four Queen Anne side chairs in the collection of Frank Partridge. The hooped back with its vase-shaped splat is extremely graceful in form, while the large shell and pendant husks ornamenting the front legs are carved with unusual crispness and style. The slip seats which are covered in gold silk damask harmonize with the rich tone of the walnut veneer. Dating from about 1710, these distinguished pieces have modified Spanish feet.

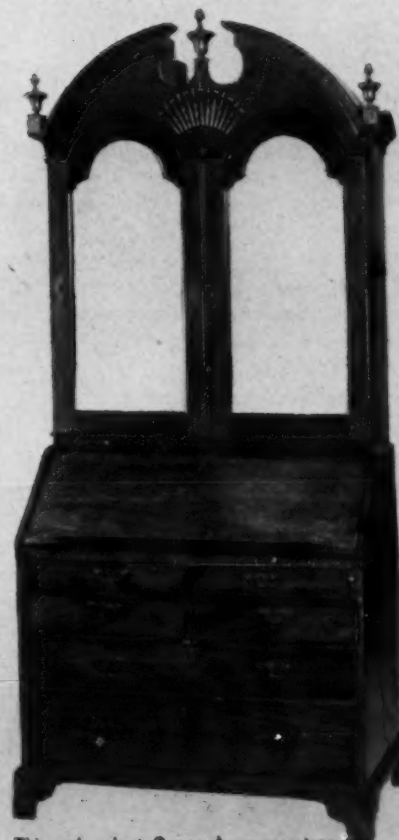
This stately high-backed chair is one of a pair of fine Queen Anne specimens which may be seen at the galleries of French & Company. The large mythological medallions quaintly representing the triumphs of the gods and goddesses enhance the stately character of the piece, while the birds and flowers on the seat are also of exquisite workmanship. The very simple cabriole legs connected by plain walnut molding form the perfect frame for needlework upholstery of such richness and variety.



Exquisite petit point covers this graceful Queen Anne settee, dating from about 1705. The charming country scene in the center medallion is marked by both imagination and realism, while the bold flower urns and scrolls stand out strongly in their precise and rhythmic patterns against the soft glow of the yellow ground. The piece, which comes from the Edward J. Farmer collection, has legs of an extremely graceful type, tapering from the leaf carved knee to a simple pad foot.



The sobriety of this oak dresser of the Queen Anne period is a most effective foil for the richness and elegance of much of the furniture of this epoch. With its long open plate rails so finely adapted to the display of old silver and china, this piece from the collection of Isabella Barclay, combines a simple beauty of line with great utility. The lower body fitted with three drawers has a scrolled apron decorated with unusual pierced motives. A solid stretcher connects with turned legs.



This red walnut Queen Anne secretary bookcase has the mirror doors highly favored during this era. The solidity and simplicity of the lower body are accentuated by the form and decoration of the broken arched cornice with its vase finials and the unusual coronet inlay on the spandrel. It is in the collection of Needhams' Antiques, to be sold at the American-Anderson Galleries on May 28.

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## PUBLIC SUPPORT

The print department of the Baltimore Museum is pursuing an idea capable of wide extension. On the front page of the Baltimore Print Club *Bulletin* is reproduced a photograph of "The Visitation" by the Master E. S. Concluding a short summary of the history of the print is the remark that the Museum owns no example of this Master's work and the suggestion that anyone "inspired to donate the necessary sum or part of that sum for the purchase" might communicate with the curator, Adelyn D. Breskin.

The basic idea of such a plan is, of course, not peculiar to Baltimore, alone. We know, for instance, that it appeared in the activities of the Wadsworth Atheneum in Hartford in a somewhat different form. A group of drawings was secured from abroad on consignment and placed on exhibition with the suggestion that visitors to the display contribute to the purchase of these drawings for the Museum's collection. The result was the addition of several fine examples to the holdings of the Museum. This practice of asking contributions from the public has long been in vogue in Europe. Numbers of sixpences and shillings were mingled with checks for large sums of money donated toward the purchase of the *Codex Sinaiticus* by the British Museum and voluntary gifts are today rolling in to meet the cost of the Eumorfopoulos collection. Undoubtedly there have been parallel instances in countries other than England.

Obviously, the inevitable and most important effect of such a procedure is the closer cooperation and identification of interest which it achieves between Museum and the public. The feeling of satisfaction to be won from



"PORTRAIT OF MADAME OLIVIERS"

This canvas is a recent addition to the private collection of Josef Stransky.

By COURBET

viewing something one has given or helped to give adds greatly to the enjoyment of visitors to a Museum and contributes a sense of sharing in the institutions' aims and destinies for which it would be difficult to find a substitute. Recognition of such service in the publications of the Museum lends further luster to the brilliance of the deed, while the personal contact thus achieved far exceeds that which derives from a conscientious payment of annual dues. Furthermore, the efforts of the general public toward enriching the Museum's collections might also serve to give needed encouragement to the rich man who by contrast with previous times feels too poor to continue to continue his accustomed generosity. In many instances, too, the only hope of filling in gaps in a collection is through some such assistance, since departmental budgets are today so much reduced as to leave the curators entirely too dependent on sporadic and often ill-chosen gifts.

At the moment, however, the plan of asking the public to share in the Museum's acquisition of so intimate an art object as a fine print has a special significance. The pride of possession need not and should not be limited to objects of fabulously high price and the value to all concerned in emphasizing the relative importance of less ex-

pensive objects is easily recognizable. If art is ever to take the place in the life of the country to which it is entitled, it must make a personal appeal to the attention of the general public as well as to the millionaire. And it will do this only when it is realized that a great deal that is of fine quality comes well within the more limited purse, and is consequently within the reach of all those who can afford—let us say—a Ford.

## LOS ANGELES

The annual exhibit of the work of the Art Teachers Association of Southern California is being held until May 31, in the Art Gallery of the Public Library in Los Angeles. This exhibit is made possible through the cooperation of the Los Angeles Art Association. Work of all kinds is on exhibition including paintings (watercolor and oil), photographs and craft work.

In connection with the exhibit, the Art Teachers Association of Southern California is sponsoring a group of lectures which it hopes will form the foundation of a better understanding between the general public and this professional group. It is hoped that out of this understanding and cooperation art in its broad and meaningful sense will become one of the basic essentials of good citizenship.

WHITNEY PLANS  
FOR NEXT YEAR

The Whitney Museum has formed its tentative schedule of exhibitions for the following season. Among those planned for 1935-1936 are a comprehensive show of paintings by David D. Blythe and the Second Biennial Exhibition of Contemporary American Sculpture and Drawings.

The Blythe exhibition materializes from the extraordinary interest aroused by three of his canvases shown in the XIX century section of the American Genre exhibition recently concluded at the Whitney Museum. The Second Biennial Exhibition of Contemporary American Sculpture, Watercolors, Drawings and Prints will be shown next season in two parts. The first section will include sculpture and work in black-and-white; the second part will be devoted entirely to watercolor, pastel and gouache. The sculpture and black-and-white section is scheduled for a five or six week period during mid-winter. Invitations to the participants will be sent out some time early in the fall. The second section will follow shortly after the first of the year.

The Whitney Museum, which is now closed for the summer, will re-open to the public on Tuesday, October 15.

Duveen Testifies  
On Prices Paid  
For Mellon's Art

(Reprinted from the News-Week of May 18)

"You follow me—ha, ha?"

"Ha, ha," echoed Andrew W. Mellon, the Federal Board of Tax Appeals, counsel, and some 40 spectators who scrambled for seats in Washington's new Internal Revenue Building court room. Moved to the capital from Pittsburgh last week, the Mellon tax appeal had turned into a merry art lecture. The lecturer: Joseph, first Baron Duveen of Millbank.

Mellon's counsel had called the internationally publicized art dealer to establish the value of paintings. The former Secretary of the Treasury, claiming he gave them to a trust to establish an art gallery, wants to deduct for the gift on his disputed 1931 tax return.

Raphael's "Cowper Madonna?" Duveen sold it to Mellon for \$836,000, an \$85,000 profit. "I thought it a very low price. But Mr. Mellon thought it was a very high price. One day after lunch I gave way," Duveen beamed at Mellon. The banker stopped chewing gum long enough to wink at Duveen.

Jan Van Eyck's "Annunciation?" "Perhaps you don't realize," Lord Duveen looked reprovingly, "that there are only three small Van Eycks in America. And they cannot compare with Mr. Mellon's Van Eyck." Mr. Mellon, he went on, showed his shrewdness in getting the panel at \$503,000. It is worth \$1,000,000. "Why, even I would give \$750,000 for it now."

Raphael's "Madonna Alba," for which Mellon paid \$1,166,000: Only two Raphaels, said Duveen, exist in private collections in Europe. "These two together have not the value of Mr. Mellon's 'Madonna Alba'."

Similarly he boomed his opinions on the \$838,350 Botticelli "Adoration of the Magi," the \$544,320 Titian "Venus With Mirror," and the \$195,615 Perugino "Crucifixion."

Government Counsel Robert Jackson interrupted to ask if Lord Duveen's art firm had not lost \$2,950,000 in 1930 and 1931. Duveen looked at him pityingly. "I've never been asked for the last 15 years what I've made or what I've lost. I'm simply not interested."

Jackson asked him if art works did not fluctuate in value.

"Really, my dear fellow"—he bent down paternally—"art works don't rise and fall in value like pig iron or sheet copper or tin mines. They have a value and that's all there is to it."

Finally Jackson tried to prove Mellon never really planned to establish an art gallery. Duveen shot back:

"Oh, yes, by the obelisk near the pond."

An attendant pounded for order to stop spectators' howling at this description of the Washington Monument and the Reflecting Pool.

## MINNEAPOLIS

"The Institute has recently acquired for its permanent collection a landscape by Robert Havell, Jr.," according to an article in the May *Bulletin*, "an English-born artist whose American paintings are related by treatment and subject to those of the Hudson River School of painters. Although he is most famous for his engraved plates for Audubon's monumental work on *The Birds of America*, Havell was by no means an indifferent painter."

"The glowing, autumnal landscape entitled 'View of the Hudson from Horton's Road Near Croton,' now on exhibition, is an excellent example of Havell's work in this country. It reveals him as a sensitive artist with a genuine appreciation of nature and an exact sense of color. These qualities had been apparent in his superb plates for the Audubon *Birds*, but without the freedom and spirit that Havell was at liberty to express in his paintings. In his 'View of the Hudson from Horton's Road' the artist has captured the very essence of an early autumn day."

## GALLERY NOTE

The firm of Julius Lowy, Inc., has moved into new quarters at 730 Fifth Avenue. The former location of these galleries was at 25-27 West 56th Street.



## A Quarter Century Of London Auctions Passes in Review

LONDON.—This article covering the history of the sale room during the last quarter century, which we reprint from *The Times*, is one of unusual interest:

"It can be said, with a fair margin of safety, that no period in the history of the auction room has been more interesting than the reign of King George V. It is doubtful if in any previous period more auction records have been established. The market itself during this quarter of a century has gone through varying changes. We have had the boom years of 1927-1929 and we have also had one of the worst times of depression the art world has ever experienced, a period which happily is now fast disappearing.

"Space will not permit of a detailed record of all the important happenings that have occurred in the sale room since 1910, but some of the outstanding events may be recalled. One of the first is the sale of the Alexander Young collection of pictures by masters of the Barbizon School and modern Dutch masters in 1910 at Christie's, when a total of over £154,000 was realized. In this dispersal over a dozen works by Corot made £1,000 or more, and many paintings by Daubigny, Israels, the Brothers Maris, Mauve, and Troyon also reached four figures. Yet it was in another sale in the same year that Corot's British record was established, Mr. Andrew Maxwell's "Birdnesters," bought in 1877 for £460, realizing £13,650. A Constable record was made in this year when his "Stoke by Newland," sold in 1860 for 100 guineas, made £9,240 at the sale of Sir F. Mappin's collection of modern pictures; a record which remains unchallenged.

"The following year may be looked upon as a Raeburn year, over thirty important portraits by Scotland's greatest painter coming into the sale room, one alone, his full length portrait of Mrs. Robertson Williamson (making the then record price of 22,300 guineas. In 1877, fifty-four years after Raeburn's death, his executors obtained a beggarly £6,000 for fifty of his portraits. This year, too, was notable for the great appreciation in value of works by masters of the Italian school, notably in the sales of the Abdy and Butler collections, Botticelli's "Life of Zenobius," bought for £300, making 10,800 guineas; a Pieta by Carpaccio going for 12,300 guineas, as against a cost price of £1,500, and a Mantegna bought for £85 selling for 1,150 guineas.

"The year 1912 was a Turner year, over fifty of his water-colors appearing in the sale of the remarkable collection formed by John Edward Taylor. Twenty of them alone produced over £30,000 between them, and most of them showed a big appreciation on their previous auction price. One of the chief, "Rigi at Sunset," bought by Mr. Taylor for £630, made 2,000 guineas, to be sold sixteen years later in the Ross sale for £8,295, a sum which still remains the auction record for a Turner water-color.

"The year 1913 was one of the most eventful in the history of the sale room, for by the middle of the season Christie's turnover had exceeded £1,000,000, while by the end of the season over 120 pictures had passed the £1,000 mark. Three records were established: Romney's magnificent portrait of Anne Lady de la Pole making 39,400 guineas; Gainsborough's "Market Cart" going for 19,200 guineas; and a landscape by Hobbema realizing 15,000 guineas. Fifteen years afterwards in the Gary sale in New York the "Market Cart" sold for £73,000. Of the 122 pictures sold during this season for £1,000 or more over half were by masters of the British school.

"The shadow of the War was over the latter part of the 1914 auction season, but nevertheless nearly fifty pictures reached the four-figure mark up to the end of July, when Christie's and Sotheby's closed their doors for the year. One outstanding event occurred in the sale of the collection of old masters formed by Mr. A. M. Grenfell. In 1906 Mr. Grenfell gave 2,100 guineas for a brilliant portrait of a man with a red cap by Titian. It now fell to a bid of 13,000 guineas from Sir Hugh Lane, who established a Titian record which has not since been exceeded.

"In 1915 there is little to record except the Red Cross sale at Christie's, which produced nearly £38,000. The following year, too, was comparatively uneventful but for the sale of the collection of Mr. T. J. Barratt, whose works by modern masters made nearly £30,000, the two chief items being Landseer's "Monarch of the Glen," bought by Sir Thomas Dewar for 5,000



"ARAB MONTANT A CHEVAL"

A recent addition to the private collection of Josef Stransky.

By DELACROIX

guineas, and David Cox's "The Vale of Clwyd," which sold for 4,600 guineas, which still remains a record for this artist. There was a loss on the Landseer, Mr. Barratt having paid 6,900 guineas for it at the Cheylesmore sale in 1892. The second Red Cross sale realized over £50,000.

"Activity was renewed in 1917, the Breadalbane and Beecham collections producing between them nearly £140,000, while a third Red Cross sale made £71,000. In the Breadalbane sale a new Raeburn record was made when the portrait of the Highland chieftain "The McNab" fell to the bid of 24,200 guineas from Sir Thomas Dewar. The first day's sale of Mr. Beecham's collection of some eighty pictures by British masters was a revelation, nearly all of them realizing more than had been paid for them. Two Constables made over £6,000 apiece, and a Crome and a Morland each passed the £5,000 mark.

"The year 1918 was another Raeburn year. His portrait of Mrs. Colin Mackenzie made 12,000 guineas and a beautiful painting of a boy, Master Alexander Mackenzie, went for 7,800 guineas. A notable incident during this year was the sale of the Linnell collection of Blake drawings of the Divina Commedia for 7,300 guineas. This year also saw the fourth and last of the Red Cross sales, when the immense total of £151,000 was realized.

"Two sales alone were sufficient to mark 1919 as a memorable year, the collection of Sir George Drummond, of Montreal, realizing over £150,000 in two days, and the Hamilton pictures making £168,000. Included in the Hamilton pictures was Romney's fine painting of the Beckford children, which in realizing 52,000 guineas established a new Romney record as well as being at that time the highest price paid in the auction room for any picture. The total for the day, too, £168,000, established a record for a single day's picture sale at Christie's rooms. The sale

of the Neumann collection was also a feature of this year's activities, his twenty-four pictures making over £57,000.

"The British school was paramount in 1920, when the three highest priced pictures were by Romney, Raeburn, and Reynolds respectively. It is interesting to note that the Reynolds portrait, the Earl and Countess of Ely, which realized 10,800 guineas, made no more than 620 guineas in 1891. The year 1921 was a comparatively quiet one, though mention must be made of the sale privately through Christie's of the Duke of Westminster's Gainsborough's "Blue Boy" and Reynolds's "The Tragic Muse" for the huge sum of £200,000.

"The following year was a direct contrast, over sixty pictures reaching the four-figure mark. This was due to the sales of the important collections of the Baroness Burdett Coutts, Baroness Lucas of Crudwell, and the collection of old masters formed by the late Mr. R. Brocklebank. Few frequenters of Christie's rooms will forget the year 1923. When it was announced that Sir J. B. Robinson, the African mining magnate, had decided to sell his famous collection, amateurs and professionals looked forward to one of the most sensational sales of modern times. At the eleventh hour the owner of the pictures visited the rooms, and seeing the pictures again after a lapse of years regretted his decision to sell them. Christie's would not agree to the cancellation of the sale, so the owner protected his property by such huge reserves as to make the sale of the collection almost impossible. A total of £210,000 was made, but most of this sum was made up of bought-in lots.

"In the May of this year over £83,000 was obtained for Lord Brownlow's collection of 126 old masters, chief of which was Van Dyck's portrait of Anton Triest; which established a Van Dyck record by realizing 28,000 guineas. Another record was made when a view of the Maas at Dordrecht by Aelbert Cuyp sold for 17,500 guineas.

"Perhaps the most notable event in 1924 was the purchase at Christie's for the National Gallery, through the National Art-Collections Fund, of a portrait by that rare Dutch master Carel Fabritius, which made 6,300 guineas. In July, 1925, the remaining works of Sargent made the remarkable total of £182,545. No fewer than twenty-eight of the pictures and ten of the water-colors passed the thousand-pound mark. A few of these pictures have made a reappearance in the sale room since, and in every instance there has been a marked depreciation. This sale did not exhaust the events of the year, for the sales of the collections of the Earl and Countess of Carnarvon and the Earl of Darnley produced over £160,000.

"Two records were established during 1926. A portrait by Lawrence in realizing 74,000 guineas made the highest price ever paid for a picture in any auction room, while another by

Romney made 58,000 guineas, which still remains the record for a work by that painter. In the sale of the collection formed by the late Lord Michelham, held by Hampton's at the family's town house in Arlington Street, the Lawrence, "Pinkie," a full-length portrait of Miss Mary Moulton Barrett, which had cost its late owner about £60,000, fetched 74,000 guineas. This was only one incident in a sensational day when fifteen pictures between them made nearly half a million. At Christie's in July Sir William Bromley-Davenport's Romney portrait of his ancestress Mrs. Davenport surpassed all previous records for this painter's work in realizing 58,000 guineas. In this year was sold the collection of old masters formed by Mr. H. L. Bischoffsheim for a total of nearly £92,000, sold, too, at a time when there were no newspapers owing to the general strike. During the season no fewer than ninety-one pictures passed the £1,000 mark.

"An even more remarkable year was 1927, four collections producing between them nearly half a million and no fewer than 176 pictures making £1,000 or more. The year 1928 witnessed the sale for the stupendous figure of £416,414 of the Holford collection of Dutch, Flemish, and English pictures, a sum never approached before or since at any sale room. The collection was formed by Mr. Robert Stayner Holford when it was possible to pick up works by Dutch and Flemish masters at "bargain" prices.

"There were two outstanding sales in 1929, Lord Brownlow's collection of pictures realizing over £60,000 and those of Lord Yarborough totaling £63,000, though it must be recorded that on one afternoon in June pictures from the collection of Lord d'Abernon and others made an aggregate of £128,000. The highest price picture for the year was a portrait by Van Dyck in the Brownlow sale which made 17,000 guineas.

"The change in the economic conditions of the United States began to show its effect in 1930, but nevertheless some ninety-two pictures reached the four-figure mark. From then until last year only one picture passed the £5,000 mark in the auction room, this being a portrait of a boy by Romney, which sold for 6,500 guineas in 1931. Owners of fine pictures wisely held their hands, and not until May last year did we again have a sale approaching in importance those held before the slump set in. Then on May 11 was sold at Christie's the collection of pictures formed by the late Leopold Hirsch, together with a few sold by order of the executors of his brother the late Henry Hirsch. A total of £61,503 was realized. Since then signs of a rising market are becoming clearly more apparent, Christie's first important sale for this year held in February producing a total of over £20,000.

"Below is a list of the chief pictures sold each year since 1910:—

	Price guineas
1910—"Birdnesters" by Corot; Maxwell	13,650
1911—"Mrs. Robertson Williamson" by Raeburn; May 19	22,300
1912—"Mrs. Hay" by Raeburn; May 10	21,200
1913—"Anne Lady de la Pole" by Romney; de la Pole	39,400
1914—"Man with Red Cap" by Titian; Grenfell	13,000
1915—"Artist's Portrait" by Le Brun; Sidney	6,600
1916—"Holy Family" by Murillo; May 19	6,200
1917—"The McNab" by Raeburn; Breadalbane	24,200
1918—"Mrs. Colin Mackenzie" by Raeburn; March 22	12,000
1919—"Misses Beckford" by Romney; Hamilton	52,000
1920—"Sir C. and Lady Sykes" by Romney; Sykes	27,000

(Continued on page 16)

  
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# WHITELAW REID DISPERSAL REALIZES \$290,322

(Continued from page 3)

of the painting collection on the fourth day, when the well-known firm of Lenygon & Morant paid \$6,700 for Gainsborough's "A View in Suffolk." Also notable in this session which brought the highest net returns of any single day were the \$3,400 paid by Mrs. John Motley Moorehead for a "port hole" portrait of George Washington by Rembrandt Peale; the \$3,200 given by M. A. Linah, agent, for Jan Steen's "A Gentleman on Horseback," and the two acquisitions made by Chester Dale, "Portrait of a Lady" by Drouais the Elder and Carle van Loo's "Le Chevalier Louise Eusebe de Montour" which fetched \$3,200 and \$2,500 respectively. Readers interested in the prices and purchasers of other paintings will find a complete list appended to this story.

A very fine antique Feraghan carpet which came up on the final days was bought by M. V. Horgan, agent, for \$3,000. The magnificent furniture of the Whitelaw Reid collection, also fetched some excellent prices, the highest figure being the \$2,600 paid by H. E. Russell Agt., for a superb Chippendale needlepoint settee. The historical William Penn set of four Charles II carved walnut side chairs, were secured by J. H. Howard for \$1,600, while another high figure was the \$1,400 paid by M. di Zoppola & Co., for a James I carved oak refectory table. Also of note among the prices paid for English Chippendale upholstered in needlepoint was \$1,000 given by S. A. Frank for a pair of side chairs and \$1,500 paid by Taylor & Klock for a settee. On the first day several fine pieces brought between \$900 and \$755.

French & Company, who were very active bidders in the sale, were successful in winning, in addition to the superb Maximilian tapestries, the finest of the stained glass in the Whitelaw Reid collection. For \$1,400 they secured three exquisite Elizabethan stained and painted armorial medallions and at this same figure the three Gothic lancet shaped panels and a roundel from Salisbury Cathedral fell to their bid. Two other Elizabethan medallions were also acquired by them for \$1,000.

Among the Oriental objects, the highest price was obtained for the ten-fold lacquer coromandel screen of the Kang Hsi period which at \$1,850 was another of French & Company's purchases. Although the sale was so varied and so extensive that further mention of individual prices must be confined to the comprehensive list of major prices which follows, it is also interesting to note that there was much competitive bidding for the silver and Sheffield plate sold on the first day.

At the conclusion of the painting sessions it was announced by the American-Anderson Galleries that more than \$5,000 had been realized for charity from the admission charged during the exhibition of the collection. The catalog of the sale, which was soon sold out, was held at a premium before the conclusion of the sale and many art collectors and dealers were endeavoring to obtain extra copies.

Among the many prominent persons who attended the sessions of the dispersal were: Mrs. H. A. Benedict, Mrs. Paul Block, William T. Dewart, Mr. and Mrs. Chester Dale, Mrs. J. L. Freed, Mr. and Mrs. Edwin Gould, Mrs. C. C. Griswold, Mrs. K. Howell, Warden and Mrs. Louis E. Lawes, Mrs. H. C. Leighton, Mrs. E. A. Noble, W. A. Rockefeller, Mrs. P. B. Rouss, Mr. and Mrs. George Ruppert, Mrs. L. Strauss, Mrs. Percy Strauss and Mrs. Giles Whiting.

The list of principal prices in the dispersal follows:

- 288—Pair Charles II carved walnut tall-back armchairs in XVIII century Brussels tapestry; M. V. Horgan, agt. .... \$ 800
- 300—Pair Charles II spiral-turned walnut armchairs in XVIII century Brussels tapestry; H. Benedict ..... 650
- 312—Important Chippendale needlepoint and mahogany settee, English, XVIII century; G. J. Raymond ..... 975
- 315—Henry IV carved walnut and Brussels Renaissance tapestry settee and armchair—French circa 1600; G. J. Raymond ..... 775
- 629—Pair Louis XV carved walnut and crimson cut velvet fauteuils—Antoine Bonnemain (M. M. 1753); French XVIII century; M. Linah, agt. .... 600
- 637—Pair Adam finely inlaid hardwood consoles—English XVIII century; J. H. Ahern ..... 950
- 638—Louis XV marqueterie bureau a dos d'ane—French XVIII century; H. Pray Worster ..... 550
- 639—Set of three Charles II carved walnut and needlepoint arm-

- chairs—English XVIII century; Foreign Furniture Factors ..... 975
  - 641—Pair Henri II finely carved walnut armchairs in XVIII century Brussels tapestry; M. V. Horgan, agt. .... 800
  - 642—Pair Henri II finely carved walnut armchairs in XVIII century Brussels tapestry; H. A. Benedict ..... 550
  - 643—Henri II finely carved walnut settee in XVIII century Brussels tapestry; H. E. Russell, agt. .... 900
  - 805—Pair famille verte temple jars with original covers—Kang-hsi; Roland Moore ..... 820
  - 866—Pair Louis XV carved walnut and pavois needlepoint fauteuils—Louis Delanois (M. M. 1761); French XVIII century; Wm. Gould ..... 800
  - 867—Pair Louis XV carved walnut and pavois needlepoint fauteuils—Louis Delanois (M. M. 1761); French XVIII century; Wm. Gould ..... 750
  - 871—Louis XV carved walnut and pavois needlepoint canape—P. F. J. Corbissier (M. M. 1768)—French XVIII century; Wm. Gould ..... 850
  - 887—Pair James II carved walnut armchairs in fine XVIII century silver-enriched needlepoint; Mrs. Thiele ..... 800
  - 888—Pair James II carved walnut armchairs in fine XVIII century silver-enriched needlepoint; Foreign Furniture Factors ..... 900
  - 889—Pair James II carved walnut armchairs in fine XVIII century silver-enriched needlepoint; Mrs. C. H. Pforsheimer ..... 800
  - 897—Set of three Regence Aubusson tapestry and carved beechwood fauteuils—French early XVIII century; Laura Harding ..... 900
  - 913—Important Chippendale mahogany and needlepoint settee—English XVIII century; Taylor & Klock ..... 1,500
  - 919—Pair fine Chippendale carved mahogany and needlepoint side chairs—English XVIII century; S. A. Frank ..... 1,000
  - 920—Pair fine Chippendale carved mahogany and needlepoint side chairs—English XVIII century; W. M. Greve ..... 800
  - 932—The historical William Penn set of four Charles II carved walnut side chairs—English XVIII century; J. H. Howard ..... 1,600
  - 933—Superb Chippendale carved mahogany and needlepoint settee—English XVIII century; H. E. Russell, agt. .... 2,600
  - 950—Magnificent Gobelin silk-woven tapestry "The Hunts of Maximilian (September): La Chasse au Sanglier"—late XVIII century; French & Co. .... 11,000
  - 951—Magnificent Gobelin silk-woven tapestry "The Hunts of Maximilian (April): La Chasse au Faucon"—late XVIII century—(companion to the preceding); French & Co. .... 11,000
  - 1090—Sculptured stone and wrought iron temple of love—Italian Renaissance style; H. Smith ..... 1,300
- COMPLETE PAINTING PRICES**
- 1126—Franz van Mieris the Elder, "Mistress and Maid"; M. V. Horgan, agt. .... 500
  - 1127—Louis Marin Bonnet, "The Milk Woman"; Kennedy & Co. .... 70
  - 1128—Jacopo Marieschi, "A View in Venice"; J. H. Weltzner ..... 190
  - 1129—John Raphael Smith, "Francis, 5th Duke of Bedford"; Herbert Kaufman ..... 70
  - 1130—Alexandre Roslin, "Lady Caroline Fox, Afterwards 1st Lady Holland"; Arnold Seligmann, Rey & Co. .... 475
  - 1131—Jan Both, "Italian Landscape: Summer Morning"; Mrs. J. Parry ..... 400
  - 1132—Copley Fielding, "Shepherds in the Lake District"; Mrs. B. H. Doernberg ..... 275
  - 1133—Patrick Nasmyth, "Children in a Landscape"; M. V. Horgan, agt. .... 400
  - 1134—Robert Burford, "Old London Bridge"; Ehrlich-Newhouse ..... 260
  - 1135—Robert Burford, "Old Blackfriars Bridge"; M. V. Horgan, agt. .... 300
  - 1136—Rembrandt Peale, "Gen. Winfield Scott"; R. E. McConnell ..... 800
  - 1137—Jane Stuart, "Washington at Dorchester Heights," after Gilbert Stuart; Mrs. J. A. Rafferty ..... 225
  - 1138—George Morland, "Interior of a Stable: The Feed of Corn"; H. M. Pease ..... 300
  - 1139—George Vincent, "On the Yare"; Leroy Ireland ..... 400
  - 1140—Jan Horemans the Elder, "Italian Comedy—I"; V. L. Bonham ..... 225
  - 1141—Jan Horemans the Elder, "Italian Comedy—II"; V. L. Bonham ..... 225
  - 1142—William Marlow, "Blackfriars Bridge, London"; J. S. Maeder ..... 225
  - 1143—William Marlow, "View of the Thames with the Adelphi"; Ehrlich-Newhouse ..... 200
  - 1144—Gaspar Butler, "Admiral Byng's Fleet at Naples, August 1, 1718"; Knoedler & Company ..... 275
  - 1145—Tilly Kettle, "The Senior Children"; M. V. Horgan, agt. .... 650
  - 1146—Francis Cotes, "Charlotte, Daughter of Sir Edward Walpole"; Ehrlich-Newhouse ..... 220
  - 1147—Francis Cotes, "Laura, Daugh-

- ter of Sir Edward Walpole"; Ehrlich-Newhouse ..... 220
- 1148—Francis Cotes, "Maria, Daughter of Sir Edward Walpole"; Ehrlich-Newhouse ..... 225
- 1149—Sir Augustus Wall Callcott, "View of Chichester"; French & Company ..... 180
- 1150—John Sell Cotman, "Orleans House, Twickenham"; J. H. Weltzner ..... 250
- 1151—John (Old) Crome, "View Near Norwich"; H. E. Russell, Jr., agt. .... 625
- 1152—Copley Fielding, "Shepherds in a Landscape"; L. J. Marion, agt. .... 475
- 1153—Copley Fielding, "Seascape, near Lowestoft"; E. & A. Silbermann ..... 375
- 1154—Abraham Storck, "Harbor Scene"; L. J. Marion, agt. .... 375
- 1155—James Stark, "A View in Windsor Park"; Julius H. Weltzner ..... 1,375
- 1156—John Russell, "Two Children"; Dan Cooper, Inc. .... 125
- 1156A—Old Crome, "Heath Near Norwich"; Lenygon & Morant ..... 725
- 1157—Canaletto, "Santa Maria della Salute, Venice"; Julius H. Weltzner ..... 1,300
- 1158—Felix Ziem, "Venetian Scene"; H. Muehlstein ..... 600
- 1159—George Morland, "The Water Mill"; Dr. M. Berliant ..... 900
- 1160—Richard Wilson, "The Temple of Vesta, Tivoli; Rome in the Distance"; Knoedler & Company ..... 375
- 1161—William Hogarth, "King George II and Family in Kensington Gardens"; V. L. Bonham ..... 300
- 1162—Johann Zoffany, "Mr. and Mrs. John Ridgway and Family"; H. R. Lehrfeld ..... 250
- 1163—Samuel Scott, "Strawberry Hill, Twickenham"; R. S. Brewster ..... 400
- 1164—Aert van der Neer, "Dutch Farm at Twilight"; J. H. Weltzner ..... 475
- 1165—James Peale, "Benjamin Franklin"; S. H. McVitty ..... 475
- 1166—John Opie, "Charles James Fox"; H. E. Russell, Jr., agt. .... 225
- 1167—Sir William Beechey, "Mr. and Mrs. Custance (of Norwich) and Their Daughter"; Wildenstein & Company ..... 500
- 1168—Robert Levrac Tournieres, "La Famille de Jubach"; V. L. Bonham ..... 625
- 1169—John (Old) Crome, "The Old Cottage"; J. H. Weltzner ..... 300
- 1170—John Constable, "Cattle Watering by a Woodland Stream"; L. J. Marion, agt. .... 2,000
- 1171—Anthonisz Pala medes, "A Spanish Entertainment"; Knoedler & Company ..... 700
- 1172—Willem Schellinks, "The Departure of Charles II from Holland at the Restoration, May 8th, 1660"; W. W. Seaman, agt. .... 850
- 1173—Thomas de Keyser, "A Huntsman and an Equestrian Figure in a Landscape"; Julius H. Weltzner ..... 1,300
- 1174—Jan Steen, "A Gentleman on Horseback"; M. A. Linah, agt. .... 3,200
- 1175—Jakob Ochtervelt, "A Prince of Orange-Nassau and His Family"; Julius H. Weltzner ..... 1,550
- 1176—Sir William Beechey, "King George III"; H. Muehlstein ..... 700
- 1177—Sir Joshua Reynolds and David Morier, "H. R. H. Edward, Duke of York, K. G., with His Equerry and Groom"; H. E. Russell, Jr., agt. .... 600
- 1178—J. M. W. Turner, "A Scene in the Apennines"; E. & A. Silbermann ..... 1,900
- 1179—Rembrandt Peale, "George Washington" (The Porthole

- Portrait); Mrs. John Motley Moorehead ..... 3,400
- 1180—Rembrandt Peale, "Martha Washington"; G. G. Dominick ..... 900
- 1181—Louis Michel van Loo, "Princess Galitzin"; Herbert Kaufman ..... 800
- 1182—Alexandre Roslin, "Portrait of a Lady"; Wildenstein & Company ..... 1,900
- 1183—Jean Baptiste Oudry, "Nature Morte—I"; W. W. Seaman, agt. .... 1,025
- 1184—Jean Baptiste Oudry, "Nature Morte—II"; W. W. Seaman, agt. .... 1,025
- 1185—Sir Joshua Reynolds, "An Opening in the Woods"; Dr. M. Berliant ..... 1,600
- 1186—Maria Spillsbury, "The Dame School"; George Ward ..... 225
- 1187—Thomas Gainsborough, "A View in Suffolk"; Lenygon & Morant ..... 6,700
- 1187A—George Barret, "Queen's Terrace, from Richmond Hill"; Daniel H. Farr ..... 225
- 1188—Govaert Flinck, "Saskia, the Wife of Rembrandt"; Arnold Seligmann, Rey & Company ..... 500
- 1189—Antoine Vestier, "Portrait of a Lady in Gray"; Mrs. Bayard Dominick ..... 350
- 1190—Carle van Loo, "Le Chevalier Louis Eusebe de Montour"; Chester Dale ..... 2,500
- 1191—Hubert Drouais the Elder, "Portrait of a Lady"; Chester Dale ..... 3,200

- 1192—Sir William Beechey, "Thomas Lowndes, Esq."; J. H. Weltzner ..... 725
- 1193—Nicholas van Verendael, "Vase of Flowers—I"; Mrs. J. S. Maeder ..... 400
- 1194—Nicholas van Verendael, "Vase of Flowers—II"; H. E. Russell, Jr., agt. .... 250
- 1195—Sir Anthony van Dyck, "King Charles I in Garter Robes"; S. Bergman ..... 750
- 1196—Sir Anthony van Dyck, "Queen Henrietta Maria"; N. Acquavella ..... 875
- 1197—Nicolas Lancret, "La Conversation Galante"; H. E. Russell, Jr., agt. .... 1,100
- 1198—Nicolas Lancret, "Le Printemps"; M. V. Horgan, agt. .... 1,000
- 1199—Adriaen van Gaesbeeck, "Kitchen Interior with Figures"; Geo. Ward ..... 450
- 1200—Jean Baptiste Monnoyer, "Vase of Flowers"; Geo. F. Milne ..... 1,100
- 1201—Govaert Flinck, "The Wife of Menasseh Ben Israel"; Arnold Seligmann, Rey & Company ..... 300
- 1202—William Wissing, "A Lady in a Yellow Dress"; Mrs. J. A. Thomas ..... 850
- 1203—Joost Suistermans, "Duke of Savoy"; H. E. Russell, Jr., agt. .... 675

(Continued on page 15)

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THE BURLINGTON MAGAZINE for MAY, 1935

is a special number devoted to a description of Works of Art in the Royal Collections at Buckingham Palace, Windsor Castle, Hampton Court Palace and Holyroodhouse by gracious permission of His Majesty King George V.

### CONTENTS:

The Paintings by Tancred Borenius  
The Drawings by A. E. Popham  
The Furniture by Lord Gerald Wellesley  
The Silver by E. Alfred Jones  
The Porcelain by William King

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## Whitelaw Reid Sale Realizes A Good Total

(Continued from page 14)

1204—Cornelis Shut and Daniel Seghers, "Holy Family with S. John Within a Garland of Flowers"; G. Van Diest.....	200
1205—Louis Toque, "Madame de Graffigny"; M. V. Horgan, agt. ....	1,300
1206—French School, XVIIIth Century, "La Lettre"; Dr. J. G. Mollath .....	35
1207—Hyacinthe Rigaud (School of), "L'Eveque de Liege"; H. E. Russell, Jr., agt. ....	625
1208—Hugh Douglas Hamilton, "Portrait of a Lady"; French & Company .....	40
1209—Hugh Douglas Hamilton, "Portrait of a Lady"; French & Company .....	40
1210—French School, XVIIIth Century, "Princesse de Ligne"; M. G. Macy, agt. ....	200
1211—Hendrik van Wyk, "Mussel Gathering"; Two Paintings; Mrs. L. B. Meyer .....	120
* * *	
1448—James I carved oak refectory table—English, early XVIIIth century; M. di Zoppola & Co. ....	1,400
1449—Antique Fereghan palace carpet; E. A. Reeve, Inc. ....	1,500
1450—Three rare Gothic stained and painted glass lancet-shaped panels and a roundel from Salisbury Cathedral—English, XIIIth century; French & Co. ....	1,400
1460—Chinese carved coromandel lacquer twelve-fold screen—K'ang-hsi; H. E. Russell, agt. ....	1,500
1461—Antique Fereghan palace carpet; M. V. Horgan, agt. ....	3,000
1473—Three fine Elizabethan stained and painted glass oval armorial medallions—English circa 1600; French & Co. ....	1,400
1474—Two fine Elizabethan stained and painted glass oval armorial medallions—English circa 1600; French & Co. ....	1,000
1525—Carved coromandel lacquer ten-fold screen—K'ang-hsi; French & Co. ....	1,850
1535—Antique Fereghan Herati carpet of important size; Starbuck & Hunt.....	1,350
1542—Antique Fereghan Herati carpet; Mrs. G. G. Ames.....	1,800
1543—Four pairs fine celadon satin lampas window hangings with valances—Louis XV style; Ray. Kane .....	1,400
1551—Important early Renaissance stained and painted glass panel—Flemish circa 1530; R. G. Thomas.....	1,000
1584—Sharistan carpet of Spanish Renaissance design; L. J. Marion, agt. ....	1,450

### MONTCLAIR

A collection of thirty-six paintings by George Inness was shown at the Montclair Art Museum on May 1, in celebration of the 110th anniversary of his birth. Private collectors, both here and in New York, generously loaned their greatly prized canvases for the occasion, and New York art dealers co-operated with the Museum in making this exhibition an outstanding event. Many well-known paintings by Inness were on exhibition.

### NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

May 27—The furnishings of "Ivy Hall," Jericho, Long Island, residence of the late Judge Elbert T. Gary and the late Mrs. Gary. On exhibition, May 25 only.  
May 28—Fine English furniture, property from Needham's Antiques, Inc., New York, sold by order of Walter Needham. Now on exhibition.



"EVA GAUTIER AND HENRY McBRIDE AT ROSSIN'S MUSICALE"  
By MARGUERITE ZORACH  
Included in the seventh annual \$100 exhibition which is now on view at the Downtown Gallery.

### N. Y. U. Announces Fine Arts Courses For Coming Season

A program of courses which will be offered during 1935-36 by the Department of Fine Arts of the Graduate School of New York University at the Metropolitan Museum of Art, the Pierpont Morgan Library, the Frick Art Reference Library, and the Graduate and Washington Square Centers of the University, has been announced by Professor Walter W. S. Cook, chairman. The faculty will include several foreign scholars.

The courses for the first term, beginning September 24, will be:  
Methods of Research in the Fine Arts, Walter W. S. Cook; Criticism of the Fine Arts, A. Philip McMahon; Classical Greek Sculpture, Karl Leo Heinrich Lehmann-Hartleben; Evolution of Mediaeval Style, Charles R. Morey; Mediaeval Architecture, Dimitris T. Tselos; Problems in the Romanesque Art of France and Spain, Marcel Aubert and Walter W. S. Cook; Early Mediaeval Spanish Art, Helmut Schlunk; Great Masters of the Italian Renaissance, Richard Offner; Principles of Baroque Art, Erwin Panofsky; Rubens and the Early Baroque, Walter Friedlaender; Modern Art (lecture to be announced); History of Prints, A. Philip McMahon; Painting in the Orient, Rudolf M. Riefstahl; Maya Art, Herbert J. Spinden; Historic Styles and the Museum (English Period), Rudolf M. Riefstahl; Criticism (Seminar), A. Philip McMahon; Laboratory Course in Connoisseurship (Seminar), Richard Offner; Problems in Greek Art and Archaeology (Seminar), Karl Leo Heinrich Lehmann-Hartleben; Gothic Painting in Spain (Seminar), Walter W. S. Cook; Portraiture in the Italian Renaissance (Seminar), Richard Offner; Advanced Colloquium in Baroque Painting (Seminar), Walter Friedlaender; Arms and Armor (Seminar), Stephen V. Grancsay; Preparation of A.M. and Ph.D. Theses (Seminar).

The courses for the second term, beginning February 5, are:  
Methods of Research in the Fine Arts, Walter W. S. Cook; Criticism of the Fine Arts, A. Philip McMahon; Greek and Roman Painting, Karl Leo Heinrich Lehmann-Hartleben; Problems in the Romanesque Art of France and Spain, Henri Focillon and Walter W. S. Cook; French and English Illuminated Manuscripts of the Romanesque Period, Meyer Schapiro;

### Prizes Awarded In Student Show At Cooper Union

The seventy-sixth annual exhibition of the Cooper Union Art Schools was recently on view on the premises. A number of prizes and medals were awarded for this showing of students' work which comprised more than one thousand art objects representing many branches of decorative design, interior architecture, illustration, fashion design, modeling, lettering, pictorial compositions, and commercial design. Among the special exhibits were those in decorative design, which include needlepoint, hooked rugs, and hand-printed fabrics designed and executed by the students, and an architectural display of small pasteboard models of residences, stores, and public buildings.

Medals in the Day Art School were awarded by a jury including Reginald Marsh, painter of the American school and teacher at the Art Students' League; Oronzio Maldarelli, instructor in sculpture at Columbia University and Sarah Lawrence College; and Mrs. Cornelius J. Sullivan, member of the Advisory Council of the Cooper Union Art School.

French Painting from the XVIIIth to XVIIIth Century, Walter Friedlaender; Dutch Painting in the XVIIIth Century, Julius Held; Tendencies in Modern Painting, James Johnson Sweeney; Modern Architecture and Industrial Art, Dimitris T. Tselos; History of Prints, A. Philip McMahon; The Art of Persia, Rudolf M. Riefstahl; Metal Work in Art, Stephen V. Grancsay; Historic Styles and the Museum (Italian Period), Rudolf M. Riefstahl; Criticism (Seminar), A. Philip McMahon; Problems in Art and Archaeology (Seminar), Karl Leo Heinrich Lehmann-Hartleben; Gothic Painting in Spain (Seminar), Karl Leo Heinrich Lehmann-Hartleben; Gothic Painting in Spain (Seminar), Karl Leo Heinrich Lehmann-Hartleben; Advanced Colloquium in Baroque Painting (Seminar), Walter Friedlaender; Arms and Armor (Seminar), Stephen V. Grancsay; Prints (Seminar), A. Philip McMahon; Seminar in Decorative Art, Rudolf M. Riefstahl; Preparation of A.M. and Ph.D. Theses (Seminar).

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"RESPICE, ADSPICE, PROSPICE"

This mural, which is a gift to the College of the City of New York from the Class of 1903, appears in the exhibition of the artist's work which is now on view at the Knoedler Galleries.

By WALTER PACH

## The Annual Meeting Of the College Art Covers Wide Field

WASHINGTON.—The 24th Annual Meeting of the College Art Association which was held this week in Washington, D. C., attracted an attendance of museum directors, educators and scholars from all over the country. During the four days devoted to the sessions of the Convention leading authorities in every field of art gave papers on topics ranging from various aspects of modern art problems to specialized research in the fields of antiquity and archaeology. We regret that space is lacking for digests of any of these papers, but we print below the complete program of the convention which will be of news interest to many of our readers:

WEDNESDAY, MAY 22 MORNING  
Chairman, Walter W. S. Cook, Chairman of the Graduate Committee on Fine Arts, New York University

### SCHEDULE OF SPEAKERS:

1. Flemish and Anglo-Saxon Illumination in the XIII Century  
Adolph Cotton, Princeton University
2. The Liturgical Foundation of Art  
Harry Lorin Blinse, Liturgical Arts Society
3. The Conception of Space in the Painting of Tun Huang  
Martha Davidson, New York University
4. Three Late Gothic Ivories in the Metropolitan Museum  
Charles Seymour, Jr., Yale University
5. Historians and Art  
Agnes Addison, University of Pennsylvania
6. Some Notes on the Problem of Attribution of the Urbino Allegories and Portraits of Famous Authors  
Richard C. Morrison, Harvard University
7. The Enigma of the Constantine Monomachus Crown  
Alexander Sushko, University of Chicago

WEDNESDAY, MAY 22 AFTERNOON  
Problems of Art Historical Interest  
Chairman, Blake-More Godwin, Director, Toledo Museum of Art

### SCHEDULE OF SPEAKERS:

1. Valencian Painting in the XVth Century  
Lester D. Longman, McMaster University, Toronto
2. A Problem in Late XIIIth Century Spanish Sculpture  
Frederick B. Deknatel, Harvard University
3. The Styles and Supposed Origins of the Sculpture of the Ivory Coast  
Robert J. Goldwater, New York University
4. A Journal of Thomas Sully  
James W. Fosburgh, Yale University
5. The Little-known Medieval Frescoes  
Raymond Stiles, Antioch College
6. The Salamantine Lanterns, Their Origin and Development  
Carl K. Hersey, University of Rochester
7. The Drawings of Jordans  
Julius S. Held, New York University
8. Omayyad Ornament of the Puerta de San Esteban of the Mezquita of Cordoba  
Helmut von Erffa, Harvard University

THURSDAY, MAY 23 MORNING  
Problems of Architectural Interest  
Chairman, Fiske Kimball, Director, Pennsylvania Museum of Art

### PARTIAL SCHEDULE OF SPEAKERS:

1. Title to be announced  
Helmut Schlunk, Princeton University
2. The Latins at Hagea Sophia  
Emerson H. Swift, Columbia University
3. The Formation of Richardson's Style Before Trinity Church  
Henry Russell Hitchcock, Wesleyan University
4. Painted Arches in the Desiderian Basilica at Monte Cassino, 1066-1071  
Henry M. Willard, Vice President, Bureau of University Travel
5. The Treasury of the Athenians at Delphi  
William Bell Dinsmoor, Columbia University

THURSDAY, MAY 23 AFTERNOON  
Technical Research in the Fine Arts

Joint Session with the American Association of Museums  
Chairman, George L. Stout, Keeper of the Ross Study Series and in Charge of Technical Research, Fogg Art Museum, Harvard University

### SCHEDULE OF SPEAKERS:

1. Experiments with New Pigments and Media for Artists' Use  
Herbert E. Ives, International Printing Ink Corporation
2. Standardization of Artists' Materials  
Rutherford J. Gettens, Fogg Art Museum, Harvard University
3. A Problem in the Practice of Restoration  
William Suhr, Detroit Institute of Arts
4. Some Optical Methods of Examination  
Harold D. Ellsworth, Walters Art Gallery
5. Observations on the Training of the Painter  
Arthur Pope, The Carnegie Corporation of New York

THURSDAY, MAY 23 EVENING

What Shall Be the Role of the Government in Art?

Chairman, Edward Bruce, Consulting Expert, Section of Painting and Sculpture, Washington

Welcoming Address by C. Powell Minnerode, Director, Corcoran Gallery of Art

Presentation of topic by Edward Alden Jewell, Art Editor, New York Times

### SCHEDULE OF SPEAKERS:

1. For the Artist  
Name to be announced  
For Public Education  
Francis H. Taylor, Worcester Museum
2. For the Museum  
Philip Youtz, Brooklyn Museum
3. For the Community  
Alon Bement, National Alliance of Art and Industry

PANEL DISCUSSION:  
Members of the Panel: Edward B. Rowan, Arthur Goldschmidt, Florence Cane, Royal B. Farnum, Anna W. Olmsted, Beaumont Newhall and others

FRIDAY, MAY 24 MORNING

Chairman, A. Philip McMahon, Chairman, Fine Arts Department, New York University

### PARTIAL SCHEDULE OF SPEAKERS:

1. Training Girls for Art Vocations  
Eleanor Shepherd Thompson, Normal School, Toronto
2. Art Experience for the College Student  
Marion D. Pease, Skidmore College
3. Art Education in the XVth Century in the Netherlands  
Constant van de Wall, New York University
4. Some Aspects of Museum Education  
Robert M. Fansler, Metropolitan Museum of Art
5. The Problem of Scientific Method in Art Analysis  
Lincoln Rothschild, Columbia University
6. Art at Top Speed  
Huger Elliott, Metropolitan Museum of Art
7. Communication of Ideas in Education and the Arts  
David M. Robertson, President, Goucher College

FRIDAY, MAY 24 AFTERNOON

Archaeological Research in the Fine Arts  
Chairman, Charles R. Morey, Chairman, Department of Art, Princeton University

### SCHEDULE OF SPEAKERS:

1. Forgeries in Arms and Armor  
Stephen V. Grancsay, Metropolitan Museum of Art
2. Art Finds at Olynthus  
David M. Robinson, Johns Hopkins University
3. Aphrodite in Roman Copies of Greek Statues  
Margarete Bieber, Columbia University
4. Recent Archaeological Field Work in Yugoslavia  
D. Vladimir Fewkes, Harvard University
5. The Seven Sacraments of Poussin  
George A. Kubler, III, Yale University
6. A Contribution to Etruscan Mythology and Art: An Etruscan Bulla in the Walters Art Gallery  
George M. A. Hanfmann, Johns Hopkins University
7. The Representation of Interiors in Late Antique Art  
A. C. Soper, III, Princeton University
8. The Origin of the Christ Child Motive in XIVth and XVth Century Annunciations (to be read by title)

David M. Robb, Colgate University  
FRIDAY, MAY 24 EVENING

Museum Training  
Joint Session with the American Association of Museums  
Chairman, Paul J. Sachs, Associate Director, Fogg Art Museum, Harvard University

### SCHEDULE OF SPEAKERS:

1. What is the Proper Training for Museum Work from the Point of View of a Director of a Museum in a Preparatory School?  
Charles Sawyer, Addison Gallery of American Art, Phillips Academy
2. What is the Proper Training for Museum Work from the Point of View of the Director?  
C. T. Currelly, The Royal Ontario Museum of Archaeology, Toronto
3. What is the Proper Training for Museum Work from the Point of View of the Director?  
Paul Gardner, The William Rockhill Nelson Gallery of Art
4. The View From Philistia  
Alfred E. Hamill, Newberry Library
5. What is the Proper Training for Museum Work from the Point of View of the Curator?  
Gisela M. A. Richter, Metropolitan Museum of Art
6. Preservation of the Integrity of Works of Art—An Issue in Training  
Edward W. Forbes, Fogg Art Museum, Harvard University
7. A Museum Director and His Staff  
Walter H. Siple, Cincinnati Art Museum

SATURDAY, MAY 25 MORNING

Modern Art  
Chairman, C. Law Watkins, Associate Director in Charge of Educational Activities, Phillips Memorial Gallery

1. Psychological Aspects of Modernism  
Paul H. Grummann, Joslyn Memorial, Society of Liberal Arts
2. The Issues of Modern Art  
Artemas Packard, Dartmouth College
3. Brussels Art Congress  
Alfred G. Pelikan, Milwaukee Art Institute
4. Federal Encouragement and Private Employment of Artists  
Forbes Watson, Editor of the Bulletin, Section of Painting and Sculpture, Washington

## A Quarter Century Of London Auctions Passes in Review

(Continued from page 13)

- |  |        |
|--|--------|
| 1921—"Clavering Children" by Romney; Clavering .....                   | 5,000  |
| 1922—"Sir Walter Scott" by Raeburn; Burtt Coutts .....                 | 9,200  |
| 1923—"Anton Triest" by Van Dyck; Brownlow .....                        | 28,000 |
| 1924—"Artist in Armour" by Fabritius; Dec. 12 .....                    | 6,300  |
| 1925—"Anne Countess of Chesterfield," by Gainsborough; Carnarvon ..... | 17,000 |
| 1926—"Pinkie" by Lawrence; Michelham .....                             | 74,000 |
| 1927—"Portrait of a Man" by Rembrandt; Ross .....                      | 30,000 |
| 1928—"Man Holding Scabbard" by Rembrandt; Holford .....                | 48,000 |
| 1929—"Jacques Le Roy" by Van Dyck; Brownlow .....                      | 17,000 |
| 1930—"An Old Man" by Rembrandt; Scarsdale .....                        | 19,000 |
| 1931—"Robert Meyler" by Romney; Gooch .....                            | 6,500  |
| 1932—"The Smuggler" by Hals; Beltingham .....                          | £3,600 |
| 1933—"Lord Baltimore" by Soest; Eden .....                             | £4,600 |
| 1934—"The Allen Brothers" by Raeburn; Hirsch .....                     | 10,500 |
- NOTE.—The Le Brun was sold by Knight, Frank and Rutley, the Lawrence by Hampton and Sons, and the Hals and Soest by Sotheby's. The remainder were sold by Christie's.

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## CHINESE ART

Rare Quadrangular Famille Noire Vase  
of the K'ang Hsi Period,  
1662-1722 A. D.



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## COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

NEEDHAM'S ANTIQUES FURNITURE AND DECORATIONS

Now on Exhibition Sale, May 26

A one-session sale of English period furniture and decorations, including porcelains and glass, the property of Needham's Antiques, Inc., of New York City, will take place at the American-Anderson Galleries the afternoon of May 28. The auction will take place by order of Walter Needham, owing to the closing of the New York establishment. The exhibition, which opened May 24, will not be on view Sunday, May 26, when the Galleries will be closed.

The furniture, which ranges from Queen Anne to Hepplewhite, features a dignified Queen Anne inlaid red walnut secretary-bookcase with mirror doors. In the Chippendale mahogany group appears another secretary-bookcase with double doors fitted with mirrors, a card table in the Chinese style with fret-work-carved frieze, and a set of six carved claw-and-ball foot side chairs. A desirable mahogany Hepplewhite china cabinet has attractive bandings and medallions of satinwood. Two fine Sheraton satinwood demi-lune console tables, coming from the collection of the Rt. Hon. Lord Wavertree, England, have the tops beautifully inlaid with oval medallions and floral designs, while the friezes are also inlaid with drapery festoons. Other attractive items in the XVIIIth century furniture include a Georgian claw-foot card table, a George III mahogany cylinder (tambour roll-top) desk, and a finely inlaid Adam Pembroke table, formerly in the collection of the Dowager Lady Hartigan.

Among the mirrors, one finds an XVIIIth century Chippendale carved and parcel-gilded mahogany wall example, and a similarly carved and gilded circular convex specimen belonging to the XIXth century. The latter bears the Royal crown with banderole reading "Victoria & Albert."

Attractive dessert services, armorial plaques and bowls appear in the section devoted to Worcester, Rockingham and Minton porcelains, Staffordshire and Leeds ware and Oriental Lowescroft. A group of Bristol and Nailsea glass is also found.



CHINESE CHIPPENDALE CARD TABLE, ENGLISH, XVIII CENTURY

*This carved mahogany specimen, together with the Leeds pitcher and Lowescroft beakers, appears in the collection of English period furniture and decorations, property from Needham's Antiques, Inc., of New York City, which will be sold at the American-Anderson Galleries on the afternoon of May 28.*

### GARY FURNISHINGS

On Exhibition, May 25  
Sale, May 27

The furnishings of "Ivy Hall," the Gary house at Jericho, L. I., residence of the late Judge Elbert H. Gary and the late Mrs. Gary, will be dispersed at public auction on the premises, under the management of the American-Anderson Galleries, on Monday, May 27. The house will be open for inspection on Saturday, May 25, but not on Sunday, May 26.

The furniture comprises a quantity of carved mahogany, a set of carved and gilded furniture in the Louis XV taste, a pair of decorated satinwood armchairs, dining-room furniture in carved oak in the Jacobean taste, four bedroom suites in white lacquer and two suites in black lacquer. Interesting items, which appear in the property of the late Mrs. Gary, are two armchairs and a dish-top table on tripod feet, XVIIIth-XIXth century, and a miniature inlaid walnut desk of the XVIIIth century. The decorations of the terrace and grounds, curtains and draperies, rugs, linens and fireplace fixtures, are included in the catalog.

### MISS HOW'S WORK IN LONDON SHOW

LONDON.—A show of paintings, pastels and drawings by the late Beatrice How is now current at The New Burlington Galleries. It is good enough to make us wish that we had known it more fully long ago, for in this large collection there is nothing which does not show her a very sensitive and accomplished artist. The delicacy with which her studies of infants are carried out is remarkable; her rendering of the nude has a luminosity which is rare and her flower studies possess a strange elusiveness which proclaim her an artist of unusual quality. The art museums of Philadelphia, Indianapolis and Los Angeles, as well as the Musée de Luxembourg showed their wisdom in including specimens of her work in their collections. Let us hope that we ourselves may follow in their train.—L. G. S.

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## THE TATE GALLERY TO BE RENOVATED

LONDON.—"One of London's strangest public buildings, the art gallery that was once a prison, is soon to be extensively rebuilt," according to a report in the London Daily Telegraph.

"Within a few weeks work will start on the reconstruction of the Tate Gallery, Millbank. Once the walls which now house world-famous works of art confined criminals and convicts destined for transportation. The alterations and reconstruction are being carried out through the munificence of Lord Duveen, who is a trustee of the National Gallery.

"The rotundas and halls on the ground floor will be entirely rebuilt. The small rotunda will be demolished, and the present sculpture gallery done away with. A great central rectangular gallery will run clear through to the back boundary wall of the building, presenting a superb vista from the main entrance on Millbank. On either side will be smaller galleries, all devoted to sculptural exhibits.

"At the back will be a great new rotunda extending to the rear of the building. A doorway will be cut connecting the new portion with the Turner Gallery. The present sunken terrazzo floor of the front rotunda will be raised, and the fountain—familiar, with its goldfish, to thousands of visitors—may, it is understood, disappear. The new Portland stone walls will be severely plain in effect, giving a telling background for the sculptural exhibits.

"During the disastrous Thames floods of 1928 the Tate Gallery was badly flooded and damage was caused to pictures stored in the vaults. The then director, Mr. Charles Aitken, was nearly drowned while conducting salvage operations. The Tate Gallery was opened in 1897, the cost of erection (£80,000) being borne by Sir Henry Tate, who also contributed the nucleus of the present collection. The "Turner Wing" was built by the late Sir Joseph Duveen. Lord Duveen gave a gallery of modern foreign art and a gallery for Sargent's works, opened in 1926."

## FOREIGN AUCTION CALENDAR

LONDON  
Christie's

May 29, 30—French and English furniture and Meissen porcelain from the collection of the late S. B. Joel.

May 31—Notable early English pictures, the property of the late S. B. Joel.

June 4—English and French furniture, porcelain, objects of art and carpets from various consignors.

June 24-27—The famous collection of miniatures, the property of J. Pierpont Morgan, Esq.

Sotheby's

May 27, 28, 29—The celebrated collections of the late J. F. Heseltine.

May 30—Medieval silver from the collection of the late H. D. Ellis.

June 6—Early Chinese porcelain from the Charles E. Russell collection.

LEIPZIG

Boerner

May 28, 29—The rare print collection of Prince Oettingen-Wallerstein.

BERLIN

Paul Graupe

May 28, 29—Paintings and antiquities.

PARIS

Jean Charpentier Gallery

May 28—Rare furniture and objects of art, of the XVIIIth century, coming from the collection of Monsieur X.

June 4, 5—Private collection of M. and Mme. Arnold Seligmann.

HARTRIDGE, HEWITT ET AL. BOOKS  
American-Anderson Galleries.—A grand total of \$13,470 was realized in the sale on May 15 and 16 of the libraries of the late Alfred Lamar Hartridge, White Plains, N. Y.; Mrs. Cooper Hewitt, New York; Henry A. Murray, New York; Nathan Comfort Starr, Williamstown, Mass., and other owners. The highest single price in the sale was \$450, paid by W. H. Woods for an extra-illustrated copy of the Gettysburg edition of the complete works of Abraham Lincoln, New York, F. D. Tandy (1905).

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## Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Paintings by Joe Jones and Arthur M. Cohn, to June 18.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Fine Arts Building, 215 West 57th Street—Twenty-second annual exhibition of the Allied Artists of America, to May 30.

American Woman's Association, 353 West 57th Street—Oils and watercolors by Association artists.

An American Place, 509 Madison Avenue—Paintings by Arthur G. Dove.

Arden Gallery, 460 Park Avenue—Paintings, sculpture and pottery.

Argent Galleries, 42 West 57th Street—Summer exhibition of the National Association of Women Painters and Sculptors, to October 1.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—A XIXth century selection.

Brooklyn Museum, Eastern Parkway—Portraits and figure paintings by Brooklyn artists, to June 16; group show of sculpture, to September 2.

Brunner Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Leonard Clayton Gallery, 108 East 57th Street—Watercolors and etchings by Grant Reynard, through May.

Columbia University, Low Memorial Library—International exhibition of modern bookbinding.

Contemporary Arts, 41 West 54th Street—Paintings by Gerard Hordyk, to June 1.

Decorators Club Gallery, 745 Fifth Avenue—Exhibition of nautical decorations, to June 8.

Delphic Studios, 724 Fifth Avenue—Drawings and mural photos by Temina Nintzowicz, paintings by William J. McGrath.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Seventh annual \$100 exhibition.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by French Impressionists.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters; contemporary American art.

Eighth Street Gallery, 61 West 8th Street—Group show by members.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Watercolors by Paul Gill, to June 1.

French & Co., Inc., 210 East 57th Street—Special exhibition of needlepoint; permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—"Famous Women of French History," portraits, busts and engravings from French collections, to May 30.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Gallery Secession, 49 West 12th Street—Paintings by Nahum Tschabasov and group show, to June 10.

Garland Gallery, 29 West 57th Street—Paintings by Xeron.

Edward Garratt, Inc., 495 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Exhibition of watercolors by American etchers, etchings and watercolors by George Wright, to June 1.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Summer show of American paintings in oil, watercolor and gouache.

Harlow, McDonald Co., 667 Fifth Avenue—Fine etchings and engravings.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 755 Fifth Avenue—Etchings by Levon West.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Drawings and etchings by Heintzelman; oils and pencil drawings by Lee Lash.

Kleemann Galleries, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Paintings by Walter Pach, to June 2.

Theodore S. Kohn & Son, 608 Fifth Avenue—One man show of work by Joanna Lanza, to June 7.

Kraushaar Galleries, 680 Fifth Avenue—Watercolors and pastels by contemporary Americans, to June 1.

La Salle Gallery, 3105 Broadway—Paintings by Sylvia Ludins, to June 29.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Drawings by Jean Cocteau, etchings by Bernard Sanders, through May.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Group show of watercolors and pastels, to June 3.

Pierre Matisse Gallery, 51 East 57th Street—Paintings by André Masson, to May 27.

Guy E. Mayer, 578 Madison Avenue—Etchings and drypoints by Louis C. Rosenberg, to May 31.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of Oriental rugs and textiles, through September 15; prints by William Hogarth, through August 31; memorial exhibition of stoneware by Charles F. Binns, through June 9; Society of the Cincinnati, through June 9; Egyptian acquisitions, 1933-34.

Midtown Galleries, 559 Fifth Avenue—Group exhibition.

Mitch Galleries, 108 West 57th Street—Group exhibition of paintings by contemporary artists.

Montross Gallery, 785 Fifth Avenue—Paintings by a group of New York artists, to June 1.

Morton Galleries, 130 West 57th Street—Paintings by American artists.

Museum of Modern Art, 11 West 53rd Street—Exhibition of European Commercial Printing of Today.

Museum of the City of New York, Fifth Avenue at 104th Street—Permanent Alcove of 1770; "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935"; prints, maps, watercolors and paintings of New York City, part of the Edward W. C. Arnold collection. Closed on Tuesdays.

National Committee on Folk Arts, 673 Fifth Avenue—Loan exhibition of Pennsylvania Folk Arts, to June 1.

J. B. Neumann, Inc. (New Art Circle), 509 Madison Avenue—Living art, ancient and modern.

Newark Museum, N. J.—Paintings and tile designs by Domenico Mortellito, sculpture by Jane Wasey, to June 15; the Maya Indian, to June 1; Tibetan art; modern American oils and watercolors, P. W. A. P. accessions; life and work of John James Audubon, to June 23; the design in sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Drawings, etchings and lithographs by Howard Simon, to June 8.

New York Historical Society, 170 Central Park West—American architectural books, 1775-1857, from the society's collections.

New York Public Library, Central Bldg.—Fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

Arthur U. Newton Galleries, 11 East 57th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings by French and American artists.

Raymond and Raymond, 40 East 49th Street—Framed facsimile reproductions of XIXth and XXth century French art, to June 29.

John Reed Club, 430 Sixth Avenue—Spring exhibition of students' work, to June 9.

Ethel Reeve, Inc., 10 East 53rd Street—Decorative panels by Ethel Sturdevant Theobald, paintings by Samuel Theobald, Jr., to June 8.

Rehn Galleries, 683 Fifth Avenue—"Spring—1935," group show of work by thirty-two artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Work by fifty American painters, during May.

Marie Sterner, 9 East 57th Street—Paintings by American artists and portraits of children.

Studio Guild, Inc., 30 Rockefeller Plaza—Flower studies in pastel by Leon Dabo, sculpture by Joseph Nicolosi, to June 3.

Symons, Inc., 720 Fifth Avenue—English and French clocks of the XVIIIth and XVIIIth centuries.

Ten Dollar Gallery, 28 East 56th Street—Watercolors by Werner Drewes and Miyamoto.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—"Madonnas" by group members.

Valentine Gallery of Modern Art, 69 East 57th Street—An American group, to June 1.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weitzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Paintings, sculpture and prints by modern artists.

Wildenstein Galleries, 19 East 64th Street—Sculpture by pupils of Gleb Derujinsky, to May 29; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Zborowski, 460 Park Avenue—Paintings by French artists.

Howard Young Galleries, 677 Fifth Avenue—Paintings by old masters.

Yamanaka Galleries, 680 Fifth Avenue—Special exhibition of modern Japanese prints.

### CINCINNATI

Engraved portraits of the XVIIIth century comprise one of the current exhibitions at the Cincinnati Art Museum. A feature of the display which will remain on view until June 17 is the "Iconography" of Sir Anthony Van Dyck. Also on view at the Museum is the 42nd annual exhibition of American art, composed of 180 paintings in oil and watercolor and seven sculpture entries, invited and selected by an out-of-town jury.

### DAYTON

An exhibition of modern European sculpture and drawings, made possible through the courtesy of the Weyhe Gallery, is now on view at the Dayton Art Institute. Lehmbruck, Barlach, Kolbe, Sentenis, Maillol, Manolo, Renoir, Dauter, Desplau, Picasso and Matare are represented in the display. The Institute is also presenting the annual exhibition of work by its art students. The loan of arms and armor, Egyptian and classical material from the Metropolitan Museum of Art has generously been renewed and continues to attract a large number of visitors.

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